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General

PROFESSIONAL WOMEN ARTISTS OF FLORIDA

July 22 - August 15, 1976

An Exhibition Organized by the

LOWE ART MUSEUM
UNIVERSITY OF MIAMI

In Conjunction with the

HEMISPHERIC CONFERENCE
FOR WOMEN '76

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Burdines is pleased to share with the Lowe Art Museum, University of Miami, in the presentation of this extraordinary art exhibition of works by Professional Women Artists of Florida.

We sincerely hope this event, presented in honor of the Hemispheric Conference for Women '76, will convey our pride in the artistic achievements of these women to the distinguished delegates gathered here from throughout the Americas.

Burdines Florida
(A division of Federated Department Stores)

Burdines Florida está plenamente feliz de compartir con el Lowe Art Museum, en la Universidad de Miami, la presentación de esta extraordinaria exhibición de Arte, los trabajos de Mujeres Artistas Profesionales de la Florida.

Sinceramente esperamos que este evento, presentado en honor a la Conferencia Hemisférica para la Mujer '76, transmita nuestro gran orgullo en los éxitos artísticos de estas artistas a los distinguidos delegados reunidos aqui, procedientes de toda la América.

Burdines Florida
(División de Tiendas por Departamentos Federales)

Information

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (Offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone: 305-284-3535; write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer members of the Lowe Art Museum Docent Guild are available. Please call at least ten days in advance.

MUSEUM ART SALES-RENTALS GALLERY AND GIFT SHOP HOURS: Monday through Friday, 12 noon to 4 p.m.; Saturday, 10 a.m. to 4 p.m.; Sunday 2 p.m. to 5 p.m. Manager, Mrs. Edith Carter.

EXHIBITIONS: The Beaux Arts, the Friends of Art and the Society of the Lowe Art Museum membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

INFORMATION: John J. Baratte, Director; Paul E. Thompson, Assistant Director; Brian Dursum, Assistant to the Director; Carol Hotchkiss, Registrar; Maryann Sciullo, Receptionist; Maria Villasante, Membership Secretary; Elliott Stringer, Building Superintendent; Richard Johenning, Installation Engineer; Victor Zamora, Housekeeper; Stephen Buynak, Electronics Supervisor; Museum Guards: Betty Walker, Chief Guard; Delphine Lewis.

CATALOG: Sponsored by Burdines Florida. Spanish translation by Dora Valdes-Fauli, Museum Docent Guild, and Maria Villasante, Museum Membership Secretary. Designed and edited by Paul E. Thompson.

HEMISPHERIC CONGRESS FOR WOMEN '76

Greater Miami

THIRD CENTURY U·S·A

Bicentennial Project

Preface

Is there such a thing as a women's art? Can a formal set of characteristics be identified that specifically encode the feminine? And where do we begin to look for the signs, assuming they exist?

I believe that today these questions are on the minds of women and men alike. Several years ago, it is likely that most people would have dismissed such ideas as undeserving of comment. In the context of those times — the fifties and sixties — that can be understood. Major art movements of the day were personal statements, yet directed in a general manner; like Oriental painting, in a way, wherein the artist's own attitudes and talents emerged only after mastery of a historically-validated system. But the introversion of artists to the self coupled with a larger world view (art can be in and of all possibilities) created the vacuum filled by a social factoring we have yet to see end.

The Women's Movement has without question spurred the examination of women as one of those factions. And women in art have been part of that scrutiny. In many cases, inquiry into women's purported as well as actual roles in current life have provided subject matter in addition to impetus for making individual works.

Thus in the past few years we are bound to have altered perceptions of art made by women. So it is somewhat premature to begin to answer the difficult questions about it. Through exhibitions such as this, we all bring that "new look" to women's art, and to women artists. Being able to see a great quantity of it together provides the advantage of testing our own perceptions — not only can we "see what's going on," but the opportunity to reexamine our individual attitudes exists. Perhaps asking the questions raised at the beginning while viewing the exhibition will help toward understanding. Of course, another valuable aspect of such a showing is that we have the chance to experience the works of people previously obscured by distance or by lack of knowledge about the artists.

In that light, we are most happy that Burdines Florida has chosen to provide this catalog, in Spanish and English, as a permanent record of the exhibition. Such assistance is important to the artists represented as a tribute to their accomplishments and as a means of furthering their reach into the art world. The Lowe Art Museum is most grateful for Burdines' sponsorship of this most worthwhile publication.

Also, it is not likely this exhibition would have occurred without the ideological and financial support of the Hemispheric Conference for Women '76 organization. Rita Z. Johnston and Monna Lighte have been of inestimable value both as leaders and aides toward the exhibition's success. Their remarks follow, along with those of Nancy Hanks.

University of Miami assistant professor of art Shirley Henderson Thiele and I selected the exhibition from over 200 artists who submitted slides, and it was no simple task. Ms. Thiele's expertise and good judgement are most evident in the exhibition itself. I thank her for her dedicated help to the Museum.

John J. Baratte
Director

¿Existe realmente un arte femenirio? ¿Puediera existir formalmente un conjunto de características que específicamente puedieran ser identificadas como femeninas? ¿Y en dónde comenzaríamos a buscar estos signos, suponiendo que existieran?

Creo que estos interrogantes están por igual en la mente de la mujer y la del hombre. Varios años atrás tales ideas hubieran sido eliminadas por no merecer comentario. En el contexto de aquellos tiempos—las décadas de los cincuenta y los sesenta eso pudiera entenderse. Los mayores movimientos del arte eran manifestaciones personales, si bien dirigidos en forma general: como en la pintura Oriental, en cierto modo, en donde las propias actitudes y talentos del artista emergían solamente después de dominar un sistema históricamente válido. Pero la introversión de los artistas acoplada con una amplia visión (arte puede radicar dentro y provenir de todas las posibilidades) crearon el vacío llenado por un conjunto de factores sociales cuyo fin todavía tendremos que ver.

El movimiento de la mujer, sin duda alguna, ha provocado la investigación de la mujer como uno de esos factores. Y la mujer en el arte ha sido parte de ese escrutinio. En diversos casos, la indagación del papel naturalmente especifico de la mujer asi cómo también el papel que desempeña en la vida corriente de hoy ha proveido tematica ademas del impetu para realizar trabajos individuales.

Asi, en eños recientes tuvimos que hazer alterado las percepciones del arte hecho por la mujer. De forma que es un tanto prematuro empezar a contestar las dificiles cuestiones acerca de ello. A través de exhibiciones como éstas, nosotros traemos éste "nuevo aspecto" al arte femenino y para las mujeres artistas.

La oportunidad de contemplar grandes cantidades de ello junto, nos proporciona la ventaja de examinar nuestras propias percepciones—no solamente podemos ver "que es lo que esta sucediendo" sino que existe también la oportunidad de examinar nuestras actitudes individuales. Tal vez formulando la pregunta establecida al principio minetras observamos la exhibición, nos ayudaría a un mayor entendimiento. Por supuesto, otro considerable aspecto de tal demostración es que tenemos la oportunidad de observar los trabajos de personas previamente oscurecidas o por distancia o por falta de conocimiento sobre las propias artistas.

Por esta razón, nos sentimos profundamente felices porque Burdines Florida haya decidido proveer este catálogo, en Inglés y en Español, como un record permanente de ésta exhibición. Tal contribución es importante a los artistas representados iomo un tributo a sus realizaciones y como un medio de lanzarlos a penetrar el mundo del arte. El Lowe Art Museum está inmensamente agradecido a Burdines por el patrocinio de ésta valiosa publicación.

Ademas, no hubiera sido posible la presentación de ésta exhibición sin la ayuda ideológica y financiera de la organización Conferencia Hemisférica para la Mujer '76. Rita Z. Johnson y Monna Lighte, ambas han sido de un inestimable valor como lideres y ayudas en el logro del éxito de esta exhibición. Sus comentarios los podremos leer mas adelante juntamente con los de Nancy Hanks.

Shirley Henderson Thiele, profesora asistente de Arte en la Universidad de Miami y yo, selecionamos la exhibición de un total de 200 artistas que presentaron slides, y ello no fue tarea facil. La experiencia y buen juicio de Ms. Thiele se evidencia claramente en la misma exhibición. Le agradezco su decidida ayuda al museo.

John J. Baratte
Director

Centennial/Bicentennial: On Industry and the Arts

(With excerpts from an address to the 1976 American Association of Museums' Annual Meeting)

In 1974, in June, we were talking about economic problems, and a few months later someone admitted that it might be something like a recession. Well, it was a recession. What did we do about that? Working together, knowing that we did not have enough funds from present sources of money to keep our institutions open, we've done a fairly good job in partnership with other federal agencies of government in adding resources to museums and other cultural institutions that had not received them before. I am speaking specifically of Labor Department monies through the Comprehensive Employment and Training Act, and Commerce Department Funds.

There have been at least 600 jobs provided for museums in this country through Labor Department monies. Almost three-quarters of a million dollars for museum renovation have come from the Commerce Department. In other words, by working together with other federal agencies, we took what was a pretty bad situation—we didn't paint it all bright and rosey, because it's still isn't—but we were able, instead of withdrawing and pulling back, to obtain more monies for our institutions during the recession period.

About that same time, there was a fateful meeting in Philadelphia. The ladies and gentlemen representing museums were discussing one of their very great difficulties: insuring exhibitions coming from abroad. Because the value of art objects had risen so high, it was becoming almost impossible to do anything about having major international exhibitions. Within a very short period of tihe many agencies of the Government, the Humanities Endowment, the State Department, the Arts Endowment, and many others got together with members of Congress and they all agreed—why can't we have indemnification of international exhibitions? Now that was only two years ago. Yet, starting this September, there will be regulations already on the books that will permit the government to indemnify major international exhibitions against loss. Hopefully, all planes will stay in the air and no boats will sink. It was sold as a program that would cost the government no money.

We also tried out a few other things. We kept hearing recurring reports about the failure of some institutions to raise more money, to broaden their sources of support. We have had some very good experimental programs at the Endowment through what we call the "Challenge Grant." The Challenge Grant is basically "what new way can you possibly get more money from those who don't want to give." What else has happened in two years? There is a lot more money coming to museums, particularly from the corporate area, but private support is also up, all over the country. Interestingly enough, regardless of New York and other situations, municipal support is coming in—new municipal support. And in general municipal support is not pulling out all that much. I wish that I could give you as good a report on the i crease in federal money. It has not been that good. It has been a great disappointment to Ron Berman, Chairman of the National Endowment for the Humanities, and me, and to many members of Congress that we have not been able to obtain the full level of funding requested by the President of the United States in these last two to three years. And I think this is something that we must ponder together and actively plan where we're going over the next few years. Because there is no question about need for more money.

We are all so busy with the day-to-day, with keeping the doors open, that we have really given much too little thought to the future. I have a new motto for you. It's, "**Keep Plodding, But Start Plotting.**" But the constitution that the American Association of Museums has adopted is very much within the framework of what I'm talking about. Your new constitution will enable you to work better to achieve your national goals. That's what I'm talking about: "**Keep Plodding, But Start Plotting.**" Another example: we're all very proud of the book that the Arts Endowment was pleased to sponsor, called "Museums U.S.A." The fact that most of you were able to fill out the questionnaires was a tremendous achievement. And, the Government got the thing printed. The Twentieth Century Fund is coming along with a new study. The NEH has studies going. We'll finally have an informational base on which we can plot our future.

We are using the arts—we are celebrating the importance of the arts. We celebrated industry a hundred years ago, and look what happened. Today, we are celebrating what art, science, and history, brought together in their cultural environment, can mean to this nation. We are celebrating, I hope, the beginning of a third century of the spirit, because that's what we're all about. So you see, we've really "got to plot, as well as to plod."

The Hemispheric Congress for Women '76 is to be commended for including an exhibit of Women's Art in Florida as part of this important event. For, as we celebrate

our nation's 200th birthday, the arts are in the forefront of the observance and women artists are vital to this effort.

Women have always played a major role in the culture of our country, as volunteers, as catalysts, as persuaders. Women, in increasing numbers, are writers, performers, musicians, dancers, painters, sculptors, and administrators. They are emerging as a major force in the exciting movement which has resulted in the recognition of the arts as social and economic factors, as well as cultural forces, in communities of all sizes.

When we celebrated our Centennial, a hundred years ago, this nation took the greatest pride in its industrial potential. For our Bicentennial, we are celebrating the potential of our artistic achievements for the future with dance, poetry, books, craft fairs, and art exhibits such as yours.

All of us at the National Endowment for the Arts send greetings and best wishes for your success now and in the future.

Private support of the arts has been an American tradition since Colonial times. It is therefore with special pleasure that I note the support of this catalogue by Burdines of Florida. It is only through the partnership of business, individuals, and all levels of government... municipal, state, and federal... that the arts can be made available to all the people of our great nation.

Nancy Hanks
Chairman
National Endowment for the Arts

En Junio del 1974 estabamos conversando sobre problemas económicos y varios meses después alguien admitio que puediera existir una recesión. Y hubo recesión. ¿Qué hicimos sobre eso? Trabajando unidos, sabiendo que no habia suficiente fondos de nuestros recursos monetarios para mantener nuestra institución en funcionamiento, hemos hecho un gran esfuerzo en cooperación con otras Agencias Federales para aumentar recursos a museos y otras instituciones culturales que no los habian recibido previamente. Me refiero espécificamente al dinero del Departamento de Labor a través del Comprehensive Employment and Training Act (Acto Comprensivo de Empleo y Entrenamiento) y fondos del Departamento de Comércio.

Se han creado por lo menos 600 empleos para museos en este país cubiertos con dinero procedente del Departamento de Labor. El Departamento de Comercio ha proveido casi tres-cuartos de millon de dolares para la renovación de museos. En otras palabras, trabajando conjuntamente con otras agencias federales, nos hemos apoderado de lo que era una situación bastante dificil—sin pintarla color rosa, porque aún no lo es—hemos podido, en vez de retirarnos o retroceder, obtener mas recursos para nuestras instituciones durante el período de recesión.

Durante el mismo período coincidio la celebración de una reunión en Filadelfia, en la cual damas y caballeros en representación de museos, tomaron como tema de discusión uno de sus topicos mas dificiles: el aseguramiento de exhibiciones en el extranjero. Porque el valor de los objetos de arte a aumentado tanto que estaba resultando imposible realizar exhibiciones a nivel internacional. Dentro de un corto periodo de tiempo representativos de muchas agencias del gobierno, de Fundaciones Humanisticas, del Departamento de Estado, de Fundaciones Artisticas y de muchas otras se reunieron con miembros del Congreso y todos coincidieron en—¿Por qué no podemos tener indemnizaciones que posibiliten exhibiciones internacionales? Eso ocurrió hace solamente dos años. Aún, comenzando en Septiembre, habra regulaciones establecidas que permitiran que el gobierno indemnice exhibiciones internacionales de alto nivel. Esperamos que todos los aviones se mantengan en vuelo, y todos los botes a flote. Fue expuesto al gobierno como un programa que no le resultaria costoso en lo absoluto.

También experimentamos varias otras cosas. Periodicamente oíamos reportes sobre los fracasos de

instituciones que intentaban recaudar fondos para expansionar los recursos de apoyo. Hemos tenido algunos programas experimentales muy positivos a través de lo que nosotros llamamos un "Challenge Grant" (Reto de Asenso). El Challenge Grant es basicamente ¿ "Cuál seria una posible forma nueva de adquirir dinero de los que no estan dispuestos a darlo?" ¿Qué más ocurrió en dos años? Mas fondos estan entrando a los museos especialmente procedentes de corporaciones y también el apoyo privado ha aumentado en todo el país. Es interesante señvvvvalar que sin contar la situación de New York y otras similares, el apoyo municipal se está notando substancialmente — nuevo apoyo municipal. Quisiera darles un reporte alentador sobre el aumento del dinero federal, pero no ha sido muy positivo. Al contrario ha sido una gran desilusión para Ron Berman, Chairman de la Fundación Nacional Humanistica, para mi, y para muchos otros miembros del Congreso, que no hemos podido obtener el nivel máximo de recursos, requerido por el Presidente de los Estados Unidos en éstos últimos años. Y pienso que esto es algo que debemos ponderar en conjunto y activamente planear el camino a seguir durante los proximos años. Porque no caben dudas de la necesidad de mas recursos.

Estamos todos tan ocupados con las necesidades del día, dentro de una linea de apertura y comunicación, que nos hemos descuidado del futuro. Les tengo un nuevo lema: **"Mantenganse arando, pero empiezen proyectando."** Aunque la constitución adoptada por la Asociación Americana de Museos está muy dentro del tema que vengo tratando, vuestra nueva constitución les facilitara trabajar mejor para obtener sus metas nacionales. Por eso es que me refiero a: **"Mantenganse arando, pero empiezen proyectando."** Otro ejemplo: estamos muy orgullosos del libro patrozinado por la Dotación del Arte, llamado "Museums U.S.A." El hecho que muchos de ustedes pudieran completar el cuestonario fue una gran realización. Y el gobierno logro imprimirlo. El Fondo demoninado Siglo Veinte está iniciando un nuevo estudio. También la NEH ha comenzado investigaciones. Parece que al fin tendremos una base informativa sobre la que planear nuestro futuro.

Estamos utilizando las artes — estamos celebrando la importancia de las artes. Hace cien años celebrabamos la industria, y miren lo que ha pasado. Hoy estamos celebrando lo que el arte, la ciencia y la historia todas unidas en sus ambientes culturales pueden significar para esta nación.

Estamos celebrando, yo espero, el comienzo de una tercera centuria de el espiritu, porque esto es nuestro verdadero contenido. Como pueden ver, nosotros realmente tenemos que proyectar al mismo tiempo que harar.

Felicito al Congreso Hemisférico de la Mujer, 1976 por incluir una exposición de Mujeres Profesional en el Arte en la Florida como parte de este evento tan importante. Ahora que celebramos el bicentenario de nuestro país, las artes están al frente de la celebración y las mujeres en el arte son vitales en este esfuerzo.

Las mujeres siempre han desempeñado un papel principal en la cultura de nuestro país, como voluntarias, como catalizadoras, como fuerza de persuación. Las mujeres, en numeros crecientes, son escritoras, actrices, musicos, bailarinas, pintoras, escultoras, y administradoras. Están surgiendo como fuerza importante en el movimiento que ha resultado en el reconocimiento de las artes como un factor social y económico, tanto como cultural en comunidades de todos los tamaños.

Cuando celebramos el centenario de los Estados Unidos hace cien años, este país se enorgulleció mas que nada en su poderío industrial. Para el bicentenario, estamos celebrando el potencial de nuestras posibilidades artísticas en el futuro con baile, poesía, literatura, y exposiciones de artes manuales, y con exposiciones como la vuestra.

El aporte privado en apoyo del arte ha sido una tradición americana desde los tiempos coloniales. Por tanto, constituye para mí un placer especial el destacar el apoyo y financiamiento de este catálogo por Burdines Florida. Es solamente a través de la participación y esfuerzo combinados de empresas, individuos, y todos los niveles gubernamentales... municipio, estado, federal... que el arte, en todas sus manifestaciones, puede hacerse accesible a todo el pueblo de esta gran nación.

Todos nosotros de la National Endowment for the Arts los saludamos y les deseamos éxito ahora y en el futuro.

Nancy Hanks
Directora

Art and Social Values

There is no single factor which better illustrates how an idea becomes a reality than the creation of a visual artistic experience. Such creativity of the Florida Women Artists here transcends their traditional role-conditioning and isolation to change the very taproot of culture: our social values. The art of women today can no longer be bypassed through interpretations which prevent their art from being seen in terms of its own context. This context insists on women's activities being valued equally with men's and accepted as a symbolic expression of female experience. The effort of women in art—to challenge the unsought but imposed social stereotypes to enjoy the fulfillment of their own potential is an exciting act for the fulfillment of the potential of the entire community. We mark this exhibition especially for public display and public recognition of women's creative expression, collectively and singly.

But we also mark the efforts of women in the more pragmatic areas of education, health-delivery services, economics and decision-making—areas presented in the thirty-two workshops over the three-day period of the Hemispheric Conference for Women '76. This Conference itself is also an original creation with its concept of exploring the interdependent destiny of women within the Western Hemisphere exclusively. This first exhibition of Florida Women Artists is an essential presentation within the context of the Hemispheric Conference. Indeed, an exhibition such as this promotes and develops yet another aspect of our mutual steps toward equality. Such steps are the way we, as women, can be proud of an on-going explosion of collective creative energy, which will eventually evaluate and restructure our system of social values.

The reality of this first Professional Women Artists of Florida exhibition says clearly that an élite status no longer exists within the arts. Painting and sculpture, photography and ceramics, fine arts and functional arts have equal attention today, no longer dominated by any sex or group. The entire art system—artist, teacher, critic, dealer, gallery, museum—is accessible to women now because of the increasing awareness that all of us, men and women, must have options and be judged equally.

The Hemispheric Conference for Women '76, with the initial and continued cooperation of the University of Miami through the perception of its President, Dr. Henry King Stanford, together with Dr. M. Robert Allen, Dean of the Division of Continuing Studies, is proud of the imagination and direction Mr. John Baratte, Director of the Lowe Art Museum at the University, has given all of us who share concern for women as artists. To Burdine's Department Stores, through the initiative and enthusiasm of Ms. Jane Smiley, Director of Special Projects for the Greater Miami Area, we are deeply appreciative of the funding for recording the exhibition: this splendid souvenir catalog. And we hope that this gesture and this catalog will be an inspiration for the forty-nine other states as part of their future conferences.

To encourage each and every woman to develop her own creative process, most consistent with her own needs and subject matter, is our goal for the Hemispheric Conference for Women '76 and this first Florida Women Artists Exhibition. As your volunteer Executive Director for these events, I hope you concur that we have succeeded.

Monna Lighte

El factor que mejor demuestra como un concepto se convierte en realidad es la creación de una experiencia artística visual. La creatividad de las artistas de la Florida supera el concepto tradicional del papel que desempeña la mujer e inicia un cambio en la base misma de la cultura—nuestros valores sociales. El arte de la mujer hoy no se puede interpretar sin tomar en cuenta su propio contexto. Este contexto insiste que las actividades de la mujer se juzguen a la par con las del hombre y que estas actividades sean aceptadas como expresión de la experiencia femenina. El esfuerzo de la mujer en el campo del arte—de retar las ideas tradicionalmente inculcadas a fin de gozar del desarrollo de su propio potencial—es un esfuerzo para el desarrollo del potencial de la communidad entera. Esta exposición se ofrece para que el público se de cuenta de la expresión creativa de las mujeres, individualmente y en grupo.

También llámamos la atencion al esfuerzo de las mujeres en las ramas mas prácticas como educación, salud pública, economía, y política—areas representadas en las treinta-y-dos sesiones de trabajo en los tres días de la Conferencia Hemisférica de la Mujer, 1976. La Conferencia también es original en su concepto de explorar los destinos aunados de las mujeres dentro de el hemisferio occidental. Esta primera exposición del trabajo de las artistas de la Florida es una parte esencial de la Conferencia. Una exposición de este tipo promueve y desarrolla una otra fase del progreso unido de mujeres hacia la iguadad. Con esto, nosotras, mujeres, podemos estar orgullosas de esta repetida explosión de energía creativa colectiva que eventualmente examinará y cambiará nuestro sistema de valores sociales.

Con esta exposición de Mujeres Profesionales en el Arte en la Florida, se comprueba que ya no existe una easta dentro de las artes. Pintura, escultura, fotografia y cerámica, las bellas artes y el arte funcional tienen hoy un rango igual; ninguno es dominado por un sexo o por un grupo. Todo el mundo de las artes—artista, profesor, comerciante, galería, museo—es accesible a la mujer debido a la percepción creciente que todos, hombres y mujeres, tenemos el derecho de ser juzgados como iguales.

La Conferencia Hemisférica de la Mujer, 1976, con la total cooperación de la Universidad de Miami, gracias a la perspicacia de su presidente, el doctor Henry King Stanford, conjuntamente con el doctor M. Robert Allen, Decano de la Facultad de Estudios Continuados, se enorgullece del asesoramiento y se felicita por la dirección del señor John Baratte, Director del Lowe Art Museum de la Universidad. Estamos sumamente agredecidos a las tiendas Burdine's por proporcionarnos los fondos para este catálogo tan espléndido y especialmente a Ms. Jane Smiley, Directora de Proyectos Especiales de Burdine's por su dirección y entusiasmo. También, esperamos que este gesto y este catálogo servirán de inspiración a los otros cuarenta-y-nueve estados en sus conferencias futuras.

El darle animo a cada mujer para que desarrolle su propia creatividad, que coincida con su necesidades y sus temas artísticas, es nuestra meta en esta conferencia Hemisférica de la Mujer, 1976 y en esta primera exposición de Mujeres Profesionales en el Arte en la Florida. En mi puesto de Directora Ejecutiva Voluntaria de estos eventos, espero que esten de acuerdo que hemos tenido exito.

Monna Lighte

6 Roberta Griffin, TRANSMUTATION I

Women Working in the Arts

Women in the arts are caught in a double bind of discrimination and myth. The humane development of all people will result if we face the challenge of promoting art and women simultaneously. Compassion and understanding are dynamic forces needed to draw us together as people. They are also qualities with which creators of art can identify inner realities with honesty.

The creative process implicit in all art helps us project the image of our times and imagine the future. It can help test our perceptions against our actual experience and show us the reality of other human feelings. We speak through the image of art. We share and understand experiences transformed into an image. We become participants in that image. Women project by their art their own image, their own experiences, their own concepts.

Creativity is woman—woman is creative. Few could dispute this premise. But sadly, few women can live on this premise. The Arts and Humanities Committee of the National Commission on the Observance of International Women's Year in its report states "today nearly 300,000 American women are molding sculptures, writing poetry and history, painting canvasses, teaching languages, music, drama and art, singing, dancing, acting—in short, **working for a living** in the arts and humanities. Far from dilettantes, they are as concerned as any working woman with equal pay, equal recognition, equal time. The explosive rise in public awareness and support of the arts in recent years, the surging attendance at dance, music and theatre performances, at museums and libraries, and, very particularly, the introduction of federal funding of the arts and humanities, which began in 1965, has sharpened their concern."

"A woman artist must work twice as hard to get half as much credit as a male artist." This remark, attributed to a woman curator of a leading New York museum, in effect summarizes the findings of the Committee as it held a hearing for some representative women artists, and talked with individual artists and members of the many women artists' groups now active. Testimony presented told that for most women artists, annual earnings are low, and women's art on the whole has not sold for as high prices as that of men. Recommendations directed at removing at least some of the inequities found in the Committee's investigations have been presented in the National Commission's report to the President entitled "...To Form a More Perfect Union..." Justice for American Women.

It is important now for humanity that a new image of women is projected—a new image of woman as active participant in society. It does not necessarily mean she will desert emotions and personal relations as she moves into the world of action and sharing and equality. She will simply bring along these attributes with her and the human dimension will be complete.

Therefore the purpose behind this exhibition is twofold. It is to present the vital new image of women and to present the image of today's women artists as equal professional participants in the creative life of our country.

In order to present a vivid and non-refutable argument for fostering an increase in opportunities for women to not only express their creativity in various art forms but to actively pursue their art as full time supporting careers, we are presenting selected work of a few women who do in fact earn their living through art. We trust that this effort will encourage not only those women whose works are exhibited but also those who perhaps need the encouragement to try. More importantly we believe this exhibition will serve to convince the public that the art of women knows no boundaries either in excellence or form.

Rita Zimmer Johnston
Chairperson, Hemispheric Congress for Women '76, Inc.

Chairperson, Committee on Arts and Humanities,
National Commission on the Observance of International Women's Year

Delegate of the United States and Vice President,
Inter-American Commission of Women (OAS)

Con el propósito de presentar un argumento irrefutable a favor del crecimiento de las oportunidades de que mujeres no solamente expresen su creatividad en distintos campos del arte, sino que también sigan esta creatividad, este arte como carrera, estamos presentando obras seleccionadas de algunas mujeres que efectivamente se ganan la vida con su arte. Esperamos que este esfuerzo animará no solo las mujeres cuyas obras están expuestas sino también esas que necesitan ánimo para empezar. Sobre todo, creemos que esta exposición convencerá al público que el arte de las mujeres no tiene límites de excelencia o forma.

Las mujeres en el mundo del arte están atadas de un lado por la discriminación y del otro lado por un mito. El desarrollo humano será el resultado si nosotros nos enfrentamos con el reto de promover el arte y la causa de la mujer simultáneamente. Compasión y comprensión, calidades atribuidas a la mujer son fuerzas dinámicas necesarias para unir al mundo. También son calidades con las cuales creadores de arte identifican la realidad interna con la honestidad.

El proceso creativo intrínseco en todo arte nos ayuda proyectar la imagen de nuestros tiempos e imaginar el futuro. Este proceso nos ayuda comparar nuestras percepciones con la vida real y nos ensenará la realidad de otros sentimientos humanos. Nos expresamos por la imagen del arte. Compartimos y comprendemos las experiencias del arte, convertidas en imagenes y participamos en esas imagenes. Por medio del arte, las mujeres proyectan su propia imagen, sus propias experiencias, sus propios conceptos.

La creatividad es la mujer—la mujer es creativa. Pocos podrian contradecir ese precepto. Pero tristemente, pocas mujeres pueden vivir de ese precepto. El Comité de Artes y Humanidades de la Comisión Nacional de la Celebración del Año Internacional de la Mujer en su reporte dice "Hoy casi 300,000 mujeres americanas estan haciendo esculturas, escribiendo poesía o historia, pintando cuadros, enseñando idiomas, música, drama, y arte, cantando, bailando, actuando—en fin, ganandose la vida en la rama de arte y humanidades. Lejos de ser nada más que aficionadas, se preocupan tanto como cualquier mujer que trabaja de recibir igual pago, igual reconocimiento, e igual tiempo. El crecimiento explosivo en el interés del público y el apoyo de éste a las artes en los ultimos años, la asistencia creciente a obras de baile, música y teatro, a museos y bibliotecas, y especialmente la disponibilidad por primera vez de fondos federales en las artes, comenzando en 1965, ha hecho mas agudo el interes de la mujer."

"Una mujer en las artes tiene que trabajar el doble para recibir la mitad del reconocimiento dado a un hombre." Esta idea, expresada por una directora de un museo importante en New York, efectivamente resume los resultados de una investigación del Comité en el que éste entrevistó algunas mujeres en las artes, y de conversaciones con artistas individuales y con miembros de los varios grupos de mujeres que están activos ahora. Las declaraciones presentadas revelaron que la mayor parte de las mujeres en las artes ganan poco al año, y que el arte producido por mujeres generalmente no se cotiza tan alto como el de los hombres. Recomendaciones a fin de quitar por lo menos algunas de estas desigualdades expuestas por las investigaciones del Comité han sido presentadas en el reporte de la Comisión Nacional dirigido al Presidente y titulado, "Hacia una union mas perfecta—justicia para las mujeres americanas."

En la actualidad, es de gran importancia para la humanidad que surja y sea proyectada una imagen nueva de la mujer—una imagen de la mujer como participante activa en la communidad. Eso no implica necesariamente que la mujer abandone los sentimientos o las relaciones personales mientras ella entra al mundo de acción, igualdad, y equidad. Sencillamente, ella aportara estos atributos naturales y el potencial de la dimensión humana quedará completa.

Por lo tanto, el propósito de esta exposición es doble; presentar la nueva imagen vigorosa de la mujer, y presentar la imagen de la mujer en el arte como profesional igual en la vida creativa de nuestro país.

Rita Zimmer Johnston
Directora, Congreso Hemisférico de la Mujer, 1976
Directora, Comité de Artes y Humanidades, Comisión Nacional de la Celebración del Año Internacional de la Mujer.
Delegada de los EE.UU. y Vice-Presidenta, Comisión Inter-Americana de Mujeres (OEA).

16 Erika Herbster King, FLAG III

17 Jane Steinsnyder, EUNICE

Exhibition

Painting

LANDSCAPE

1 **Eleanor Blair,** SOUTH 441, 1975, oil on canvas, 7″x 8.″

2 **Eleanor Blair,** LAKE NEWMAN, 1973, oil on canvas, 9″x 15.″
Eleanor Blair, born in New Jersey, now resides in Micanopy. A 1969 graduate of Cooper Union, she held many art-rzlated positions until the last two years when painting sales have been her primary support. Ms. Blair states: "I translate positive visual experiences into paint."

3 **Maggie Davis,** FOR JUDY, 1976, charcoal, 18″x 30.″

4 **Maggie Davis,** DARK HARVEST, 1976, oil on canvas, 45″x 45.″
Maggie Davis, born in New Jersey, now resides in Land O Lakes. An MFA graduate from the University of South Florida, she has been a teaching assistant, held several one woman exhibitions, and has been on the summer faculty of the De Cordova Museum School in Boston. Ms. Davis is represented by the Gloria Luria Gallery, Miami.

5 **Roberta Griffin,** TIDAL SHORE, 1974, color etching, 13-1/2″x 23-3/4.″

6 **Roberta Griffin,** TRANSMUTATION 1, 1974, color etching, 15″x 23.″
Roberta Griffin, born in New Jersey, now resides in Miami. An M.A. and D.C.T. graduate of the University of Miami, she has been in many exhibitions and won several awards. She is currently an art instructor at Miami Dade College South. She states: "My images are intuitive personal response to the rhythms of the universe. The prints begin as poems and are completed by the press."

7 **Meredith Miller,** WATER FALL, 1975, watercolor on illustration board, 60″x 40.″

8 **Meredith Miller,** HIGH COUNTRY, 1976, watercolor on illustration board, 40″x 60.″
Meredith Miller, born in California, now resides in Miami. She received a scholarship to the Art Center College of Design, and is represented in many private collections. She states: "My interest lies in uncovering new uses of color and textural effects. . . My belief is that the more clearly I perceive my true nature, the more my work will cause that state of being in others."

FIGURATIVE

9 **Marjorie Armston,** WHITE INTERIOR #2, 1975, oil, 40″x 40.″

10 **Marjorie Armston,** WHITE INTERIOR #1, 1975, oil, 24″x 30.″
Marjorie Armston was born in Clearwater, and resides there. Studied at Syracuse University and the Art Student's League. In 1966 moved to Mexico City to "live and paint." Presently her paintings are represented in galleries in this area and in many private collections in the United States and Mexico.

11 **Sandra S. Goldman,** NATURE'S DREAM, 1976, oil, 5′x 4.′

12 **Sandra S. Goldman,** TONES OF NATURE, 1976, oil, 4′x 4.′
Sandra S. Goldman, born in Boston, Mass., now resides in Miami. A B.F.A. graduate of the University of Miami, she has been in many exhibitions and won several awards. She had her first one-woman show at 23 and has her work in collections throughout the U.S. Presently working towards an M.A.C.C.T. and M.Ed. at the University of Miami.

13 **Vivian Nicholas Holbrook,** CONVERSATION, 1976, oil, 50″x 40.″

14 **Vivian Nicholas Holbrook,** OLD WOMAN, 1976, oil, 50″x 40.″
Vivian Nicholas Holbrook, born in Mt. Vernon, N.Y., now resides in Gainesville. She received the B.F.A. from Yale University, directed Center of Modern Art, Micanopy, and is listed in Who's Who in American Art and Who's Who in American Women. Ms. Holbrook, whose work has been shown widely since the forties, presently teaches in the University of Florida Art Department. "These two paintings are from a series dealing with communication. I prefer to have paintings speak for themselves, to be enjoyed visually rather than intellectually."

15 **Erika Herbster King,** GRAFITTI II, 1976, collage, acrylic on canvas, 48″x 48.″ Courtesy Miller-King Gallery, Coconut Grove.

16 **Erika Herbster King,** FLAG III, 1976, collage, acrylic on canvas, 48″x 48.″ Courtesy Miller-King Gallery, Coconut Grove.
Erika Herbster King, born in Philadelphia, now resides in Miami. She has studied in Earlham College, the

Kunstgewerbeschule in Lucerne, and at the Ecole des Beaux Arts and the Sorbonne, Paris. Has participated in many exhibitions in the U.S. and abroad and has won many awards. Her galleries and painting sales have been her source of support since 1964. Ms. King is a principal of the Miller-King Gallery, Miami. She states: "In collage new forms and images are constantly popping up; it is therefore not a static 'painting,' but a living, flowing image-expression."

17 Jane Steinsnyder, EUNICE, 1975, pastel, collage, 24"x 18." Courtesy Charles Goldstein.

18 Jane Steinsnyder, HAMMOCK SERIES, 1976, oil on paper, 39"x 26."
Jane Steinsnyder, born in Philadelphia, now resides in North Miami Beach. An M.F.A. graduate of the University of Miami, she had studied under a scholarship at the Philadelphia College of Art, earning a B.F.A. Currently she teaches at Miami Dade Community College, Downtown Campus, and directs the Art Gallery there. Ms. Steinsnyder is represented by Corcoran and Greenberg Gallery, Miami. She says: "The energy of the images is directly related to the spontaneous effort of drawing or painting them."

19 Reyna Youngerman, VIEW FROM A WINDOW, 1976, acrylic, 40"x 48."

20 Reyna Youngerman, HAZY DAY, 1976, Acrylic, 30"x 40."
Reyna Youngerman, born in New Haven, Ct., now resides in Miami Beach. She studied at Yale and received a B.F.A., also studied at the Art Student's League. She has participated in many exhibitions, winning several awards. Ms. Youngerman has executed many portraits for private and public collections, and is president of the Florida Artist Group and chairman of the Miami Beach Music and Fine Arts Board. She states: "Each of my paintings is an adventure and challenge in which I become completely immersed."

NEW REALISM

21 Ronni Bogaev, DOCUMENTS, 1976, oil on linen, 38"x 42."

22 Ronni Bogaev, INSPECTION CARD, 1976, oil on linen, 24-1/4"x 48."
Ronni Bogaev, born in Philadelphia, now resides in Miami. She received a P.A.F.A. from the Hussian School of Art. Has participated in several exhibitions and received many awards. Ms. Bogaev states: "Those scraps of paper that establish a person's roots, identity, and, in many cases, their destiny. . . become in my work moving, human statements." She is represented by Galerie 99, Miami.

23 Elizabeth Indianos Callahan, SAYDI 76, 1975, oil on paper, 3-1/2'x 4-1/2.'

24 Elizabeth Indianos Callahan, EQUESTRIAN PAINTING #16, 1976, oil on paper, 105"x 75."
Elizabeth Indianos Callahan, born in New York, now resides in Tarpon Springs. An M.F.A. graduate from the University of South Florida, she has participated in several exhibitions and was awarded Best in Show, Tarpon Springs, and has received a two year National Endowment and Florida Fine Arts council grant.

25 Jill Cannady, PORTRAIT OF RUTH, 1976, oil on canvas, 40"x 38." Courtesy Dr. and Mrs. Marvin Sackner.

26 Jill Cannady, THE RELATIONSHIP, 1975, oil on canvas, 48"x 60."
Jill Cannady, born in Ohio, now resides in Miami. An M.F.A. graduate from Bowling Green State University, she has taught at the University of Miami and at Miami Dade Community College. Since 1972 she has been painting full time. Her work has been shown in several exhibitions and has received numerous awards. Ms. Cannady says: "I try to subject appearances to intense scrutiny and formal organization so that the psychological effect will transcend reality."

27 Joy Durdin, GREETINGS FROM PEBBLE BEACH, 1974, acrylic, 3'x 4.'

28 Joy Durdin, RAPE OF OUR BEACHES, 1975, acrylic, 4'x 3.'
Joy Durdin, born in Michigan, now resides in Lakeland. An M.A. graduate from Wayne State University, Detroit, she has had several exhibitions locally and state-wide. Ms. Durdin states: "Because I am a Christian I want my paintings to reveal the realtionships of God to 'man' and 'man' to his 'brother'."

29 Alice Durick, PLAYHOUSE, 1974, acrylic, 36″x 48.″

30 Alice Durick, LOOKING GLASS III, 1974, acrylic, 48″x 48.″
Alice Durick, born in Akron, Ohio, now resides on Summerland Key. An M.A. graduate of the University of South Florida, her work has been shown in several exhibitions and received awards. Presently owns and directs a small art center.

31 Lisa Parker Hyatt, TWO DOORS, 1975, oil on canvas, 32″x 48.″

32 Lisa Parker Hyatt, 112 STREET AND TWO DOORS, 1976, graphite on paper, 13-3/8″x 19-1/4.″
Lisa Parker Hyatt is a native Miamian, and resides here. An M.F.A. graduate from the University of Miami, she has received several awards in exhibitions, and is represented by Medici II Gallery in Miami.

33 Deanne Miller, 4 COLOR SEPARATION, 1976, acrylic, 24″x 30.″

34 Deanne Miller, SECOND CROSSING, 1975, acrylic, 36″x 48.″
Deanne Miller, born in Georgia, now resides in Ocala. She is a self-taught artist who has won many awards. She has participated in many exhibitions and has over 75 paintings in private and business collections. Ms. Miller is represented by The Gallery, Ocala.

MYSTICAL REALISM

35 Mimi Botscheller, DEPENDING ON YOUR ANGLE OF VISION, 1976, 40″x 60,″ prismacolor and pencil and gouache on illustration board. Courtesy Mr. and Mrs. Gerald Schnitzer.

36 Mimi Botscheller, THE LOTUS EATER, prismacolor pencil on illustration board, 1976, 40″x 40.″
Mimi Botscheller, born in New York, now resides in Fort Lauderdale. She studied at Webster College and Florida Atlantic University, and has been represented in numerous shows and received many awards. She states, "the idea of going straight to the essence of things is an inconsistent one if one thinks about it. What is given is a route, an experience which gradually clarifies itself. . ." Ms. Botscheller is an instructor at the Ft. Lauderdale Art Institute.

37 Peggy Gage, UNTITLED, 1976, lithograph, 18-1/2″x 12-1/2.″

38 Peggy Gage, UNTITLED, 1976, colored pencil and graphite, 20″x 14.″
Peggy Gage, born in Pontiac, Michigan, now resides in Miami. She received her M.F.A. from the University of Miami. Her work experience includes magazine illustration, television graphics, and courtroom illustration.

39 Kyra Hess, ATHENA AND MARS, 1975, colored pencil on paper, 38″x 48.″

40 Kyra Hess, ATHENA AND PARIS, 1975, pencil on paper, 40″x 48.″
Kyra Hess, born in China, now resides in Hollywood. She received her M.F.A. from Florida State University and is on the faculty of Broward Community College North. She states, "My best reward is when for an instance in time, the viewers are able to share my superreal world and their lives are changed for a moment, becoming part of my life; that's when the magic happens."

41 Marcia Isaacson, HUDDLESTON'S VICTOR, 1974, etching, 28″x 40.″

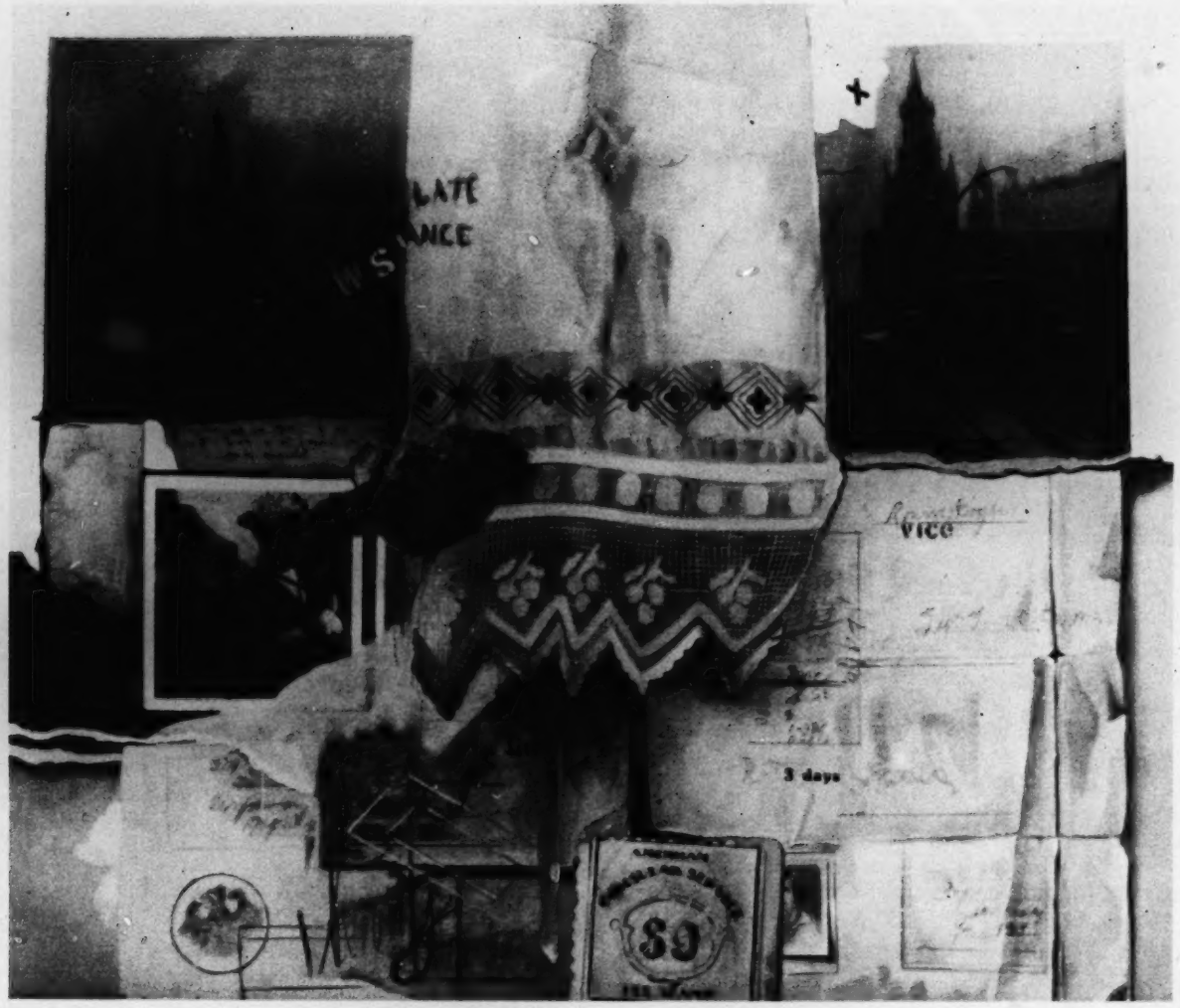
42 Marcia Isaacson, ANN, ANN WITH FRIENDS, 1975, pencil and chalk, 29-1/2″x 41-1/4.″
Marcia Isaacson, born in Atlanta, now resides in Gainesville. She received her M.F.A. at the University of Georgia. An assistant professor at the University of Florida, Ms. Isaacson has received a National Endowment grant.

43 Anne Kinggard, UNTITLED, 1975, lithograph, 30″x 22″ (artist's proof).

44 Anne Kinggard, CANYON SUITE, 1975, acrylic on canvas, 4′3″x 4.′
Anne Kinggard, born in Lakeland, Fl., now resides in Miami. She received her M.F.A. from the University of Miami. Her work has appeared in numerous exhibitions. She describes her recent work as "capturing the feeling of great size and height within the limits of a canvas or paper."

45 June Sturrock, THE READING OF THE WILL, 1976, collage, 7-1/4″x 13.′

46 June Sturrock, DESTINY, 1971, oil on paper, 11″x 17.″
June Sturrock was born in W. Palm Beach, and still resides there. She studied at Norton School of Art and



21 Ronni Bogaev, DOCUMENTS

has been represented in numerous shows. She states, "My most recent work of art was created at 3 A.M. while suffering from indigestion."

47 Shirley Thiele, UNTITLED, 1976, oil canvas, 6'x 8'
Courtesy of Ft. Lauderdale Museum of Art.

48 Shirley Thiele, UNTITLED, 1976, oil on canvas, 4'x 4'
Shirley Thiele, born in New Castle, Pa., now resides in Miami Beach. She studied at Kent State University, and has been represented in numerous exhibitions receiving several awards. She states, "Art lies behind the surface of a canvas, not on it. What confronts us are the words which address the perception which lies behind." Ms. Thiele is on the art faculty of the University of Miami.

49 Nancy Ward, ROUND PORTRAIT, 1975, pencil, gray spray paint.

50 Nancy Ward, UNTITLED, 1975, pencil, spray paint, collage, 12"x 9"
Nancy Ward, born in Lodi, Ohio, now resides in Gainesville. She studied at the University of Florida and the University of New Mexico, and has been represented in numerous exhibitions. She states, "I often include photographs to create a tension between what is drawn and what is photographed."

51 Jean Welch, A MORNING AT MATHESON HAMMOCK, 1976, oil on canvas, 77"x 66."

52 Jean Welch, MANDALA II, oil on canvas, 1976, 29"x 30."
Jean Welch, born in Minnesota, now resides in Miami. She received her M.F.A. from the University of Miami. Her works have appeared in the Lowe Art Museum and the Brickell Gallery.

CONTEMPORARY

53 Gigi Aramescu, ROMANIAN TAPESTRY, 1976, oil on canvas, 42"x 52."

54 Gigi Aramescu, APIS THE BULL, 1975, oil on canvas, 42"x 52."
Gigi Aramescu, born in Romania, now resides in Miami. She studied at the Art Student's League in New York, holds a law degree from the University of Granoble, and has had over 20 one woman shows in America and Romania. Her work is included in the permanent "Aramescu Collection" of the Museum of Contemporary Art, Romania. For many years she has taught painting and drawing.

55 Ilise Greenstein, ANIMAL KINGDOM, 1974, mixed media, 50"x 60." Courtesy Gloria Luria Gallery.

56 Ilise Greenstein, UNTITLED, 1975, monoprint on paper, 16"x 20." Courtesy Gloria Luria Gallery.
Ilise Greenstein, born in New York City, now resides in North Miami Beach. She studied at Harvard University, with private teachers, and has a B.A. from New York University. She has been shown in many group and solo exhibitions, and her work is in many institutional collections. Ms. Greenstein is represented by Gloria Luria Gallery. She states: "I am involved with a dialectic between the linear structural elements of painting and the accidental decorative and colloidal qualities of paint."

57 Jean McGrail, LET US GO, 1975, intaglio, 24"x 18."

58 Jean McGrail, WORDS, WORDS, WORDS..., 1976, intaglio, pastel, pen, 24"x 18."
Jean McGrail, born in Minnesota, now resides in Miami. She received her M.F.A. from Cranbrook Academy of Art, and has shown in many exhibitions throughout the country. She also teaches and gives private instruction in printmaking.

59 Maxine Shattuck, CORRIDA, 1966, acrylic and collage, 34-1/8"x 50-1/8."

60 Maxine Shattuck, SAVANNA, 1966, acrylic and collage, 44"x 48."
Maxine Shattuck, born in New York City, now resides in Miami. She studied at the Art Student's League, and with Andre L'hote. She has had several exhibitions throughout the country and has won numerous awards.

61 Larue Storm, RELIQUIAE VI: ANNUNCIATION, 1976, collage, 50"x 25."

62 Larue Storm, RELIQUIAE II: GRAIL, 1975, collage, 50"x 49."
Larue Storm currently resides in Miami. She received her M.A. from the University of Miami, and has studied at the Art Student's League, Woodstock and in Michigan, California and Paris. She has participated in many one-woman, national juried and invitational exhibitions. Ms. Storm currently teaches at the University of Miami. She states: "The (Reliquiae) series

utilizes rusted cans . . . which have been beaten, bruised, tortured into a beauty they never possessed when they were new."

ABSTRACT AND CONCEPTUAL

63 Beth Arthur, SPRING UNFOLDING, 1975, oil, 50" x 60." Courtesy Buyways Gallery.

64 Beth Arthur, MORNING UNFOLDING, 1974, oil, 48" x 48." Courtesy Buyways Gallery.
Beth Arthur, born in Pittsburgh, now resides in Sarasota. She received her education at the University of Pittsburgh, the University of South Florida, and at New College, Sarasota. Ms. Arthur has shown widely and won several awards. She states: "My painting surface . . . has always been the rendezvous of what I intuitively know with the unknown."

65 Cheley Beckman, GAUZE, 1976, handmade paper, 36" x 96" x 14."

66 Cheley Beckman, PULPHOLES II, 1976, handmade paper, 36" x 50" x 1."
Cheley Beckman, born in Pittsburgh, now resides in Tampa. She received her M.F.A. from the University of South Florida, in printmaking. Her work has been included in several exhibitions, and has consistently won awards.

67 Judith Boodon, PAGE SERIES ONE, 1975, oil on paper, 23-1/4" x 29."

68 Judith Boodon, UNTITLED LANDSCAPE, 1976, oil on paper, 5'6" x 5'6."
Judith Boodon, born in Pennsylvania, now resides in Lutz. She received her M.A. from the University of South Florida, and has been in many exhibitions. She presently lectures on Art Education at U.S.F. Ms. Boodon states: "My work involves the exploration of the landscape as a source of visual imagery and the evolution of that imagery into linear abstractions."

69 Elenora Chambers, DONATIO, 1974, acrylic, 58" x 60." Courtesy Mr. and Mrs. Parker D. Thomson.

70 Elenora Chambers, SPHERES, oil on canvas and collage, 60" x 60." Courtesy Corcoran and Greenberg Gallery.
Elenora Chambers, born in Oregon, now resides in Miami. She received her B.A. from Marylhurst College. She has been in numerous exhibitions, and is represented by Corcoran and Greenberg Gallery, Coral Gables. Ms. Chambers states: "Painting of the inner vision must transcend literal rendition of subject."

71 Barbara Farrell, LETTER TO A FRIEND, 1975, canvas, 54" x 54."

72 Barbara Farrell, SKY DOOR, 1976, canvas, graphite, acrylic, 7' x 5.'
Barbara Farrell, born in New York, now resides in Coconut Grove. She received her M.F.A. from the University of Miami. Her work has been included in many exhibitions. Ms. Farrell states: "My concerns like 'Haiku' have been with brevity, reductions, minimalism and purity."

73 Lynne Golob Gelfman, UNTITLED BLUE 12, 1975, acrylic on cotton duck, 5' x 5.'

74 Lynne Golob Gelfman, UNTITLED RED 7, 1976, acrylic on cotton duck, 5' x 5.'
Lynne Golob Gelfman, born in Illinois, now resides in Miami. Ms. Gelfman received her M.F.A. from Columbia University, has been in several exhibitions and currently teaches at the Metropolitan Museum and Art Center.

75 Eileen Glaser, REDEEMING SOCIAL VALUE, PART A/ REDEEMING SOCIAL VALUE, PART B, 1976, mixed media, 19' x 14-3/4."

76 Eileen Glaser, DIS-GO-CAR, 1976, mixed media, 20-1/2" x 20-1/2" x 2-1/2." Courtesy Ms. Jean Ward.
Eileen Glaser, born in Chicago, currently resides in Coconut Grove. She received her M.F.A. from the University of Miami and will assume an assistant professorship at the University of Houston. She has a broad background throughout the field of advertising. Ms. Glaser states: "I attempt to give a more humanistic form to this world of plastic objects, one which will, hopefully, establish the connection between today's culture and its artistic past."

25 Jill Cannady, PORTRAIT OF RUTH

77 Mary Henderson, SAR 1050, 1975, engraving on plexiglass, 50"x 50."

78 Mary Henderson, SAR 1045, 1975, engraving on plexiglass, 50"x 50."
Mary Henderson, born in New York City, now resides in Sarasota. She attended the State University of New York and the Art Student's League, and has won several awards for her works.

79 Judith E. Horowitz, UNTITLED, 1974, plexiglass, raw canvas and acrylic, 38-3/4"x 48-1/2"x 6-1/2."

80 Judith E. Horowitz, LANDSCAPE IN TWO PARTS, 1975, plexiglass, paper, acrylics, pencil, etc., 51"x 60-1/4"x 2-1/2."
Judith E. Horowitz, born in Ohio, now resides in Miami. She received her B.F.A. from Ohio State University. Ms. Horowitz's works have been in various exhibitions and have won several prizes.

81 Lucille Jaffe, JANUARY II, 1974, acrylic on canvas, 66"x 108."

82 Lucille Jaffe, JUNE 8, 1975, acrylic on canvas, 90"x 120." Courtesy Dr. and Mrs. Marvin Shuster.
Lucille Jaffe, born in New York City, now resides in Ft. Lauderdale. She received her B.F.A. from Florida International University and an M.A. in Art History from Goddard College. She has been in various exhibitions and is presently involved in "investigating inking methods for etching which will bring the color of prints closer to those of my painting."

83 Daisy Koenig, BEACH SUITE VI, 1974, poured oil, 50"x 60"x 1-3/4."

84 Daisy Koenig, SCROLLS, 1976, poured oil, 57"x 49"x 1-3/4."
Daisy Koenig, born in Tampa, now resides in Clearwater. She received her M.F.A. from the University of South Florida and has held several one woman shows. She is currently an instructor in fine arts at Hillsboro Community College. Ms. Koenig states: "Through spontaneity, accidents, movement and aesthetic control the work is formulated."

85 Doris Leeper, MULTIPLE IMAGES: 37, 1975, oil (enamel) on canvas, 36"x 36."

86 Doris Leeper, SPLIT SQUARE TRIANGLE: 1, 1974, oil on masonite, h13"x 13."
Doris Leeper, born in North Carolina, now resides in New Smyrna Beach. She graduated with a B.A. from Duke University. Her work has been included in numerous exhibitions as well as one woman shows. She has also been awarded several commissions.

87 Diane Pascoe, SYSTEMS #3, 1974, prismacolor on paper, 22"x 30."

88 Diane Pascoe, MEMORIES OF A QUEEN, 1975, acrylic on paper, 90"x 129."
Diane Pascoe, born in New Jersey, now resides in Tampa. She trained at the State University of New York and the University of South Florida. Ms. Pascoe states: "These pieces... were attempts to create paintings that would involve the viewer in the process of seeing."

89 Ruth Romoser, CUT UP II, 1976, acrylic and craypas on matboard, 32-1/2"x 21-1/2."

90 Ruth Romoser, CUT UP I, 1976, acrylic and craypas on matboard, 34"x 24."
Ruth Romoser, born in Maryland, now resides in Miami. She is a graduate of the Baltimore ArthInstitute, has been in various exhibitions and has won several awards. Ms. Romoser states: "My work is for the most part experimental, challenging and satisfying to me."

91 Carol Scharff, TAC 19, 1975, acrylic on canvas, 90"x 55"x 4."

92 Carol Scharff, TAC 21-6 VARIATIONS OF A 12" SQUARE, 1976, acrylic on canvas, 12"x 87"x 2."
Carol Scharff, born in New Jersey, now resides in North Miami Beach. She has a B.F.A. from the University of Miami and has been in several exhibitions. She is currently teaching at Broward and Miami Dade Community College. Ms. Scharff states: "By subtly imposing new forms and planes into existing interior space, a dichotomy of feeling is expressed... These works are both strong and quiet."

Sculpture

93 Val Carroll, WEIGHT LOSS CAMPAIGN EXCHANGE, 1976, statement, table & chairs for display & reading, 20 books, 2'x 8-1/2"x 11."

94 Val Carroll, 3 X 5 INTERCHANGEABLE UNITS, 1976, fiberglass & stainless steel, 4'x 6-1/2."
Val Carroll, born in Wisconsin, now resides in Miami. She received her M.F.A. from the University of Miami, and has been represented in numerous exhibitions and received many awards.

95 Florence Drosd, THREE FORMS I, 1975, slate on travertine, 16"x 25"x 8." Courtesy Miller-King Gallery.

96 Florence Drosd, COMPOSITION I, 1976, travertine on slate, 17-1/2"x 29-1/2"x 11-1/2." Courtesy Miller-King Gallery.
Florence Drosd, born in New York City, now resides in Miami Beach. She studied at Hunter College and at the University of Miami. She has been represented in numerous exhibitions and received many awards. Ms. Drosd states: "In my work I try for simplicity, elegance and sensuality... I try to design pieces that urge people to touch."

97 Fonchen Lord, FOLDED TOTEM #1, acrylic on aluminum, 8'x 22"x 5." Courtesy Miller-King Gallery.

98 Fonchen Lord, FOLDED BOX #9, 1975, acrylic on canvas in four parts, 5'x 4'x 22." Courtesy Miller-King Gallery.
Fonchen Lord, born in Missouri, now resides in Lakeland. She studied at Radcliffe College and Washington University, and has been represented in numerous shows and received many awards.

99 Charné Porter, FIGURE SITTING, 1975, wood, canvas, glue, and sand construction, 5'3"x 3'5"x 16."

100 Charné Porter, HORSE, 1976, wood, canvas, glue, and sand construction, 4'3"x 4'3"x 8."
Charné Porter was born in Orlando and still resides there. She studied at Florida Technological University, and has been represented in numerous exhibitions and received many awards.

101 Freda Tschumy, GREAT WAVE, 1971-'75, cast polyester, painted, 15"x 32"x 17-1/2."

102 Freda Tschumy, CLOUD TREE, 1973-'74, cardboard, fiberglass, polyester, resin, 84"x 24"x 14."
Freda Tschumy, born in Illinois, now resides in Miami. She studied at Vassar College, the Art Student's League, and at the Academia di Belli. She has been represented in numerous exhibitions and received many awards. She has been "exploring the play between form and the illusion of form created by shadow or paint."

103 Olympia Zacchini, IN THE SAND, 1975, stoneware ceramic, 27"x 30"x 4-1/2."

104 Olympia Zacchini, THE CONTORTIONIST, 1975, stoneware ceramic, 24"x 32"x 20."
Olympia Zacchini, born in Pennsylvania, now resides in Sarasota. She studied at Sarasota School of Art and at the Penland School of Craft. Her work has appeared in numerous exhibitions. She states: "I see clay moving. I take faces, hands, and parts of the body out of context... My sculpture has been described as 'made from pieces of life'."

Photography

105 Suzanne Camp Crosby, SELF PORTRAIT WITH HAT, 1976, photograph, 9″x 9.″

106 Suzanne Camp Crosby, HOTEL ROOM, 1976, photograph, 9″x 9.″
Suzanne Camp Crosby, born in Virginia, now resides in Tampa. She received her M.F.A. at the University of South Florida. Ms. Crosby has been represented in numerous exhibitions and publications and has received many awards. She states: "I am committed to photography and to the idea of sharing a visual experience with others. I believe in the extreme personalization of the visual image."

107 Gretchen Ebersol, U.S. 25, 1976, photo collage/hand colored, 12″x 8.″

108 Gretchen Ebersol, CEDAR, 1976, photo collage/hand colored, 7-3/8″xh9-1/8.″
Gretchen Ebersol, born in Ohio, now resides in Jacksonville. She studied at the Memphis Academy of Arts, has been represented in numerous exhibitions, and is listed in "Outstanding Young American Women." Ms. Ebersol has taught at the Jacksonville Museum since 1963.

109 Lori Ellis, IMAGINATION, 1976, photograph, 11″x 14.″

110 Lori Ellis, SEARCHING, 1976, photograph, 11″x 14.″
Lori Ellis is presently residing in Tampa. She studied at Florida State University and has been represented at many exhibitions.

111 Klara Farkas, NO WORDS, 1976, photograph, 20″x 16.″

112 Klara Farkas, ENCOUNTER, 1976, photograph, 20″x 22.″
Klara Farkas, born in Budapest, now resides in Miami. She studied at the Royal Academy of Budapest. Ms. Farkas has been represented in numerous exhibitions and publications. She states: "I am a firm believer in thorough technical training to facilitate one's expression, but not in technique for technique's sake."

113 Leslie Harris, WINTER IN NEW YORK, 1975, photograph, 11″x 14.″

114 Leslie Harris, THE BIRDS, 1975, photograph, 11″x 14.″
Leslie Harris, born in Pennsylvania, now resides in Coral Gables. She received the B.F.A. from the University of South Florida and has been represented in several shows. In describing her landscape photography, Ms. Harris states: "The film cannot record the freshness of the air or the sound of birds; (therefore) I section off an area that best describes the mood, and I photograph it."

115 Claudine Laabs, TRANSFORMATION SERIES, UNTITLED 1975, 1975, silver print, 14″x 11.″

116 Claudine Laabs, PHOTOGRAM SERIES SELF PORTRAIT WITH FEATHER, 1975, silver print, Dupont varilour, 14″x 11.″
Claudine Laabs,hborn in Wisconsin, now resides on Singer Island. She earned her M.F.A. from the University of Florida. Her work has appeared in numerous exhibitions and publications. Ms. Laabs states: "My art is a synthesis of images from outer tangible realities and inner psychological realities."

117 Shirley Musgrave, HANGING SAUSAGES, 1975, photograph, 8″x 10.″

118 Shirley Musgrave, SHADOWS ON A BEACH, 1975, photograph, 8″x 10.″
Shirley Musgrave, born in Kentucky, now resides in Miami. She received her Ph.D at Florida State University. She has been represented in numerous exhibitions and received many awards. Ms. Musgrave is assistant profzssor, art education, at Florida International University. She states: "My early interest in black and white photography evolved from my background in printmaking and a concern with the graphic nature of our perception."

119 Abigail Perlmutter, PARROTS, 1975, photograph, 20″x 24.″

120 Abigail Perlmutter, LEE HOLDING HER SX70 PRINTS, 1976, photograph, 20″x 24.″
Abigail Perlmutter was born in Miami and still resides here. She received her M.F.A. from the Rochester Institute of Technology, and her work has appeared in numerous zxhibitions and publications.
Ms. Perlmutter currently teaches at Miami Dade Community College South.

27 Joy Durdin, GREETINGS FROM PEBBLE BEACH

29 Alice Durick, PLAYHOUSE

Crafts

FIBERS

121 Irene Batt, STUDY IN HELIOTROPE, 1975, fiber, woven, wrapper, 84″x 58.″
Irene Batt, born in Pennsylvania, now resides in Ft. Lauderdale. She is a self-taught artist who has been represented in numerous shows and received many awards. She states: "My forms are involved with movement, color and shape, each relating one to another." Ms. Batt teaches at Broward Community College and the Ft. Lauderdale Museum.

122 Barbara Clark, I DREAM OF SNOW, 1975, double woven hanging, 6′x 32″x 4.″

123 Barbara Clark, VANILLA RAIN, 1975-6, woven and material strips, 6′x 20.″
Barbara Clark, born in New York City, now resides in Miami. She studied at the University of Miami, Arrowmont School of Crafts and at San Antonio De Aguas Callentes. She has been represented in numerous shows.

124 Chili (Emerman) Clark, REFLECTIONS, 1973, weaving, 29″x 29.″

125 Chili (Emerman) Clark, KNITTED PANEL, 1974, knitted linen, 65″x 15.″
Chili (Emerman) Clark, born in Mississippi, now resides in Coconut Grove. She studied at Penland School of Crafts, and has been represented in numerous shows. Currently teaches at the Metropolitan Museum and Art Center.

126 Masumi Hayashi Keesey, DEAN POSTCARDS, 1976, photo blueprint, fabric construction, 16″x 12″x 1.″

127 Masumi Hayashi Keesey, SOFT PORNO IN STYROFOAM, 1976, 31″x 25″x 6.″
Masumi Hayashi Keesey, born in Arizona, now resides in Tallahassee. She studied at U.C.L.A. and Florida State University. Her works have appeared in "New Roots, A Student Retrospective" and "Canadada Postcards." She states: "My photographic expressions are personal images of my family and myself, using photographic emulsions on fabric to create impressions of softness and tactility."

128 Debbie Muench, CLOUD COVER II, 1976, oil, polyester, fiberfill, 34″x 36-1/2.″

129 Debbie Muench, CLOUD IV, 1975, oil, polyester, fiberfill, 46″x 62.″
Debbie Muench, born in Massachussetts, now resides in Miami. She earned the M.A. and D.C.T. degrees from the University of Miami and has been represented at the Lowe Art Museum in three student shows. She states: "The problem and ambiguities of dealing with painting-sculpture and soft-hard are more interesting to me than working only in two dimensions." Ms. Muench is currently pursuing the Ph.D degree in English at the University of Miami.

130 Margaret M. Pelton, UTICA KNOTLESS NETTING, 1976, fiber, construction, jute, linen, plexiglass, 71″x 16.″

131 Margaret M. Pelton, BOMA, 1975, horse hair, jute, feathers, fiber construction, 72″x 24.″
Margaret M. Pelton, born in North Carolina, now resides in Miami. She studied at Florida State University and the University of Miami. Her works have appeared in several one and two person shows. She holds membership and offices in numerous art associations, and is chairman of the art department, Miami Dade Community College South.

132 Jan Ring, EVER EMERGING SELF, 1974, weaving with stuffed forms in suede, 96″x 48″x 9.″

133 Jan Ring, FUNCTIONS #1, 1975, weaving with aluminum strips, 72″x 66″x 30.″
Jan Ring, born in Illinois, now resides in Longwood. She studied at the University of Wisconsin, at Northwestern, at the Art Institute of Chicago and in several workshops. Her pieces have been displayed in galleries and museums throughout the U.S. She has received numerous awards and is represented in several collections. She states: "I strive to create works that emit a 'presence' which desires to be touched and embraced." Ms. Ring is an instructor of textile construction at Florida Technological University, Orlando, and at the Penland School of Crafts.

134 Ann Sams, MARIE & BETTY, 1975, dyed, sewn, stuffed, 6.′

135 Ann Sams, BIRDS, 1975, dyed, sewn, stuffed, 8′x 2′x 5.′
Ann Sams, born in Kentucky, now resides in Miami. She studied at Pratt Institute, the University of Miami and at Arrowmont. Her works have been shown in numerous exhibitions. She is presently working in raw, washed, torn canvas. Ms. Sams is school director of Grove House and a production craftsman in dyed yardage.

136 Susan Zukowsky, FISH FANTASY, 1975, embroidery, ink, acrylic, 3-5/8″x 3-5/8.″

137 Susan Zukowsky, A WHALE ON WHEELS OR BALEEN WIRE ACT, 1975, embroidery, ink, acrylic, 4-5/8″ x 8-3/4.″

Susan Zukowsky, born in Montgomery, Alabama, now resides in Miami. She received her B.A. at the University of South Florida in Tampa, and has studied with Frank Rampolla and Craig Rubadoux.

WOOD

138 Kathran Siegel, CEREMONIAL VESSEL, 1976, walnut, inlaid antler, carved and turned, 2′x 2′x 2.′

139 Kathran Siegel, FETISH JAR, 1975, walnut, inlaid antler and ebony, lathe turned and carved, 12″x 12″x 12.″

Kathran Siegel, born in North Carolina, now resides in Gainesville. She studied at Bennington College, the University of New Mexico and University of Florida. In the past year she has exhibited throughout Florida and has received several awards. She states: "I am most excited by the idea of creating spiritual or magical containers. Often these draw heavily from a background in Freudian perceptions." Ms. Siegel is a part-time instructor at Santa Fe Community College and at the University of Florida.

CLAY

140 Irene Batt, ODE TO GEORGIA, 1976, raku with lustre glaze, 20″x 11″x 9.″

141 Helen Bennett, ALICE IN WONDERLAND, STONEWARE CHEST, 1975, stoneware, 16″x 8″x 10.″

142 Helen Bennett, A CURIOUS CABINET, stoneware, 11″ x 10-1/2″x 7.″

Helen Bennett was born in Minnesota, now resides in Orlando. She studied in many workshops and was an apprentice to Nicholas Prokas for three years. Her work has been exhibited through the States. In discussing her interest in clay, Ms. Bennett states: "No matter how long I work in this medium, I will never be able to feel that I have completely explored its possiblities."

143 Ann Darling, POT WITH TWO FIGURES ON BASE, 1975, stoneware sculpture, 19″x 9″x 9.″

144 Ann Darling, BIRD WITH LARGE BEAK, 1976, stoneware, 18-1/2″x 9″x 9.″

Ann Darling, born in New York City, now resides in Sarasota. She studied at the University of Southern Illinois and Penland School of Crafts. She has been represented in both one woman and in group shows throughout Florida.

145 Christine Federighi, COLOR JAR, 1976, porcelain, underglaze, painting, 8″x 6.″

146 Christine Federighi, PATTERNED PLATE, 1976, porcelain, underglaze and overglaze decoration, 3″ x 18″x 18.″

Christine Federighi, born in California, now resides in Coral Gables. She received her M.F.A. from Alfred University. Her works have appeared in several museums and galleries. Ms. Federighi is on the art faculty of the University of Miami, and has taught at the Cleveland Institute of Art.

147 Joanne Hayakawa, FLORIDA ITEM #4, 1976, earthenware with underglaze, 26″x 15″x 22.″

Joanne Hayakawa, born in California, now resides in Tampa. She received her M.F.A. from the University of Washington in Seattle. She has been represented in many juried and invitational exhibitions and currently teaches at the University of South Florida in Tampa. She states: "The exotic and the ordinary present in the same image are what intrigue me about kitsch."

148 Helen Phillips, CASTLE, 1976, salt glazed stoneware, plexiglass, fiber, 22″x 8″x 8.″

149 Helen Phillips, FISH IN PLATE, 1976, salt glazed stoneware and porcelain, 3″x 17″x 11.″

Helen Phillips, born in Ohio, now resides in Gainesville. She received her M.F.A. from the University of Florida, has shown extensively and currently teaches ceramics at the University of Florida. She says: "I am interested in color, humor, pattern—and, at the moment, the floating world. I want to involve the viewer, to make him want to touch my work, to smile at it."

150 Claire Jeanine Satin, BEDTIME STORY FOR A QUIET MIND (TO JOHN CAGE), 1976, clay, fiberglass, plexiglass, 26″x 18″x 21.″

151 Claire Jeanine Satin, HER CONSOLATION, 1976, ceramic with glazes and lustres, 36″x 28″x 6.″
Claire Jeanine Satin, born in New York, now resides in Dania. She received her M.F.A. from Pratt Institute. She has received several grants and fellowships and has exhibited in many museums. Ms. Satin is presently teaching in the Art Department of Broward Community College. She states: "My sculptural concern is with those forms which reflect the dynamics of the human figure and reveal the psyche and the foibles of the human condition."

152 Alice Terry, LANDSCAPED WOMEN: WINTER AND SUMMER, 1976, (2 pieces) clay sculpture, raku fired (glazes and underglazes), 7-1/2″x 8-1/2″x 3″ and 7″x 10″x 5.″

153 Alice Terry, THE DIALOGUE, 1976, clay sculpture, raku fired, partially glazed, 13″x 14-1/2″x 4.″
Alice Terry, born in New York City, now resides in Miami. She received her M.F.A. from the University of Miami, has participated in several major national exhibitions and is represented in many private collections. Ms. Terry is listed in "Who's Who in American Art," "Who's Who in American Women," and "Who's Who in the South."

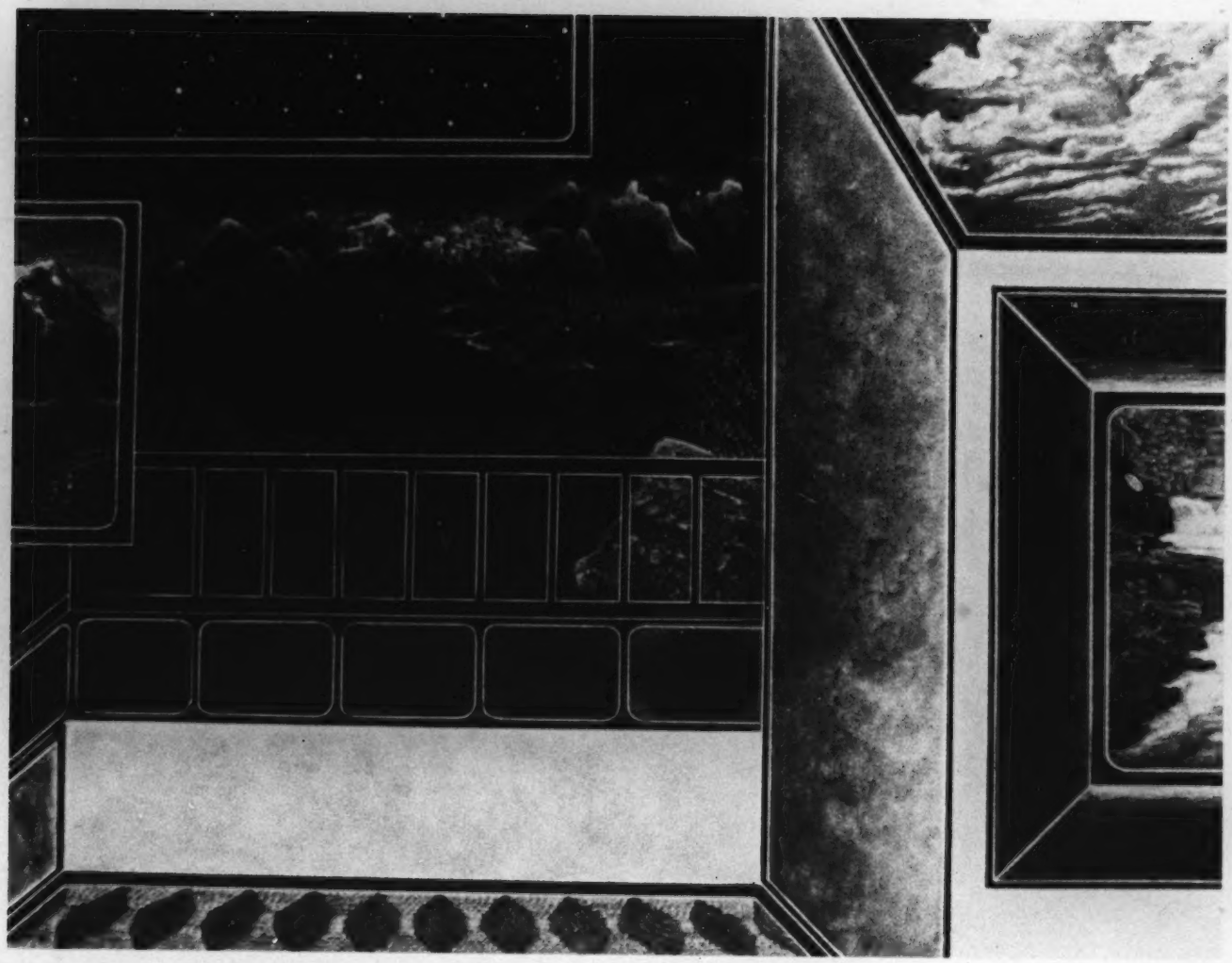
154 Shigeko Sato Walton, CEREMONIAL BOWL, 1975, stoneware, 14″x 14″x 13.″

155 Shigeko Sato Walton, PLANTER, 1975, stoneware with filigree, 24″x 12″x 18.″
Shigeko Sato Walton, born in Tokyo, now resides in Gainesville. She received her M.F.A. from the University of Georgia, and is presently an instructor in thehArt Department at the University of Florida. She states: "I work hard."

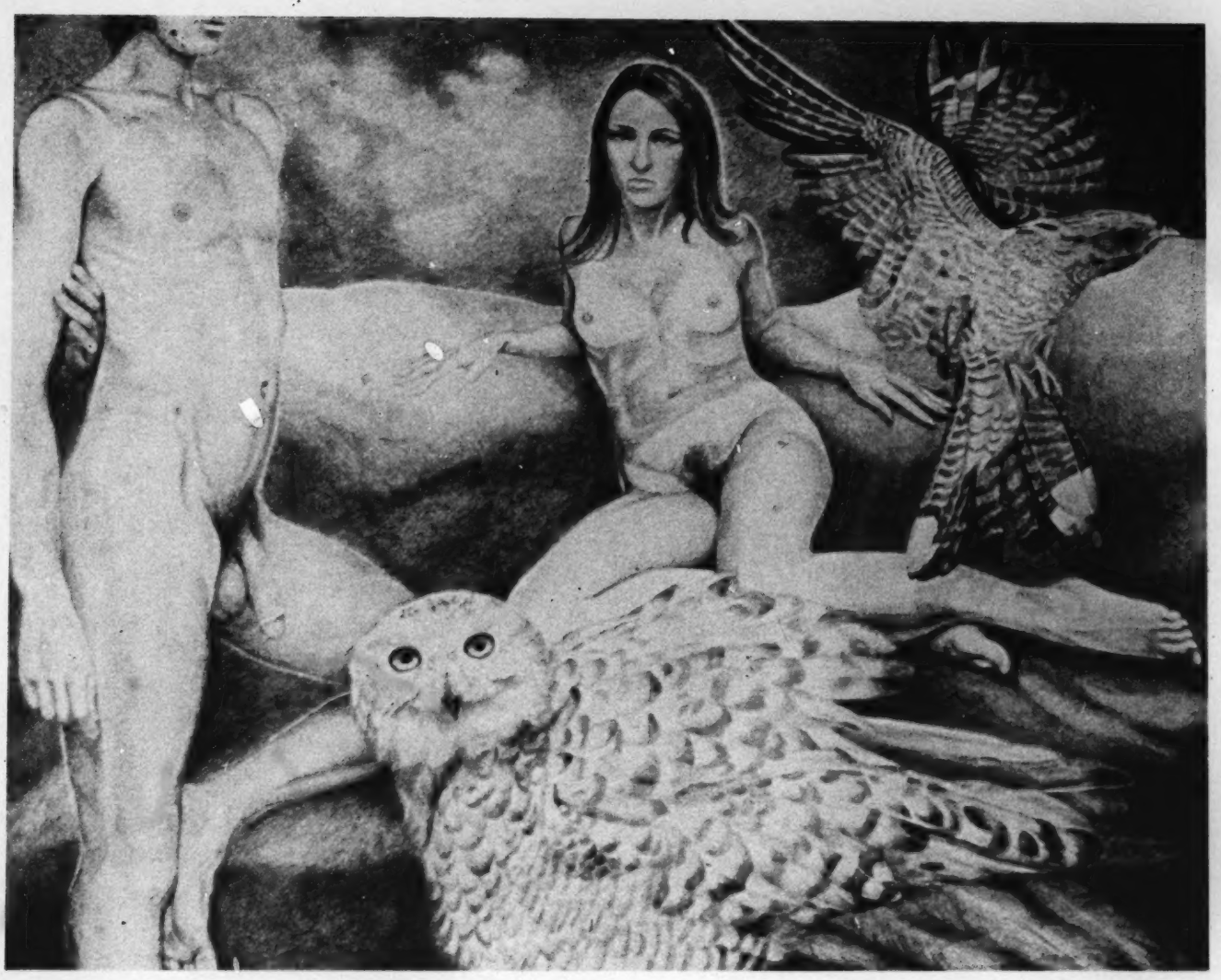
156 Jean Ward, RENDER IT BUT DON'T MAKE IT PAINFUL, 1976, steel, 1-1/2′x 9″x 1.′

157 Jean Ward, IT'S A LONG WAY BACK TO MINGO JUNCTION, 1976, polychromed clay, 2-1/2′x 1-1/2′x 2.′
Jean Ward, born in Ohio, now resides in Miami. She received her M.F.A. from the University of Miami. She has done privileged studies in Spain, Africa, and India and has taught at the Miami Dade Community College and the University of Miami.

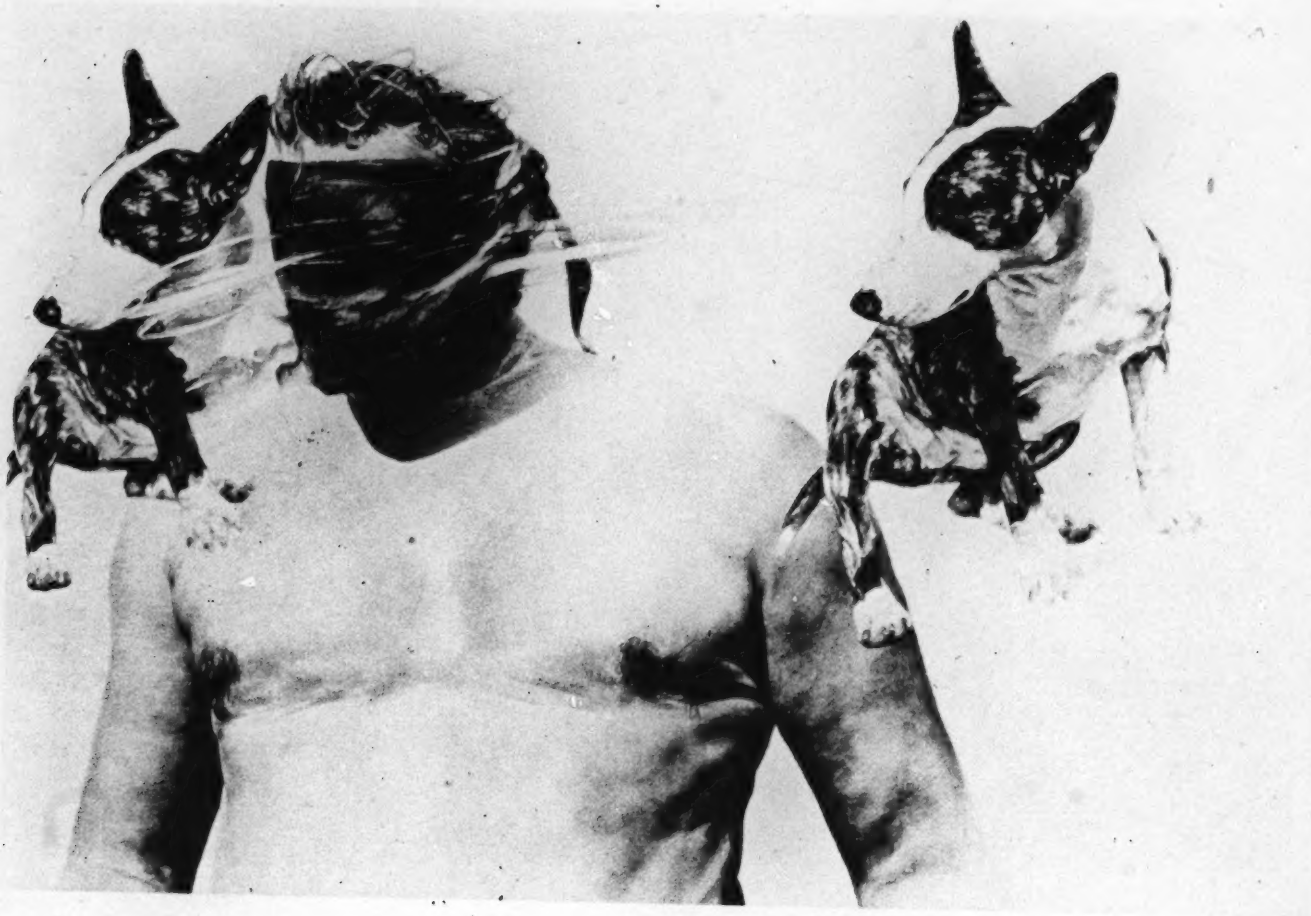
31 Lisa Parker Hyatt, TWO DOORS



35 Mimi Botscheller, DEPENDING ON YOUR ANGLE OF VISION



40 Kyra Hess, ATHENA AND PARIS



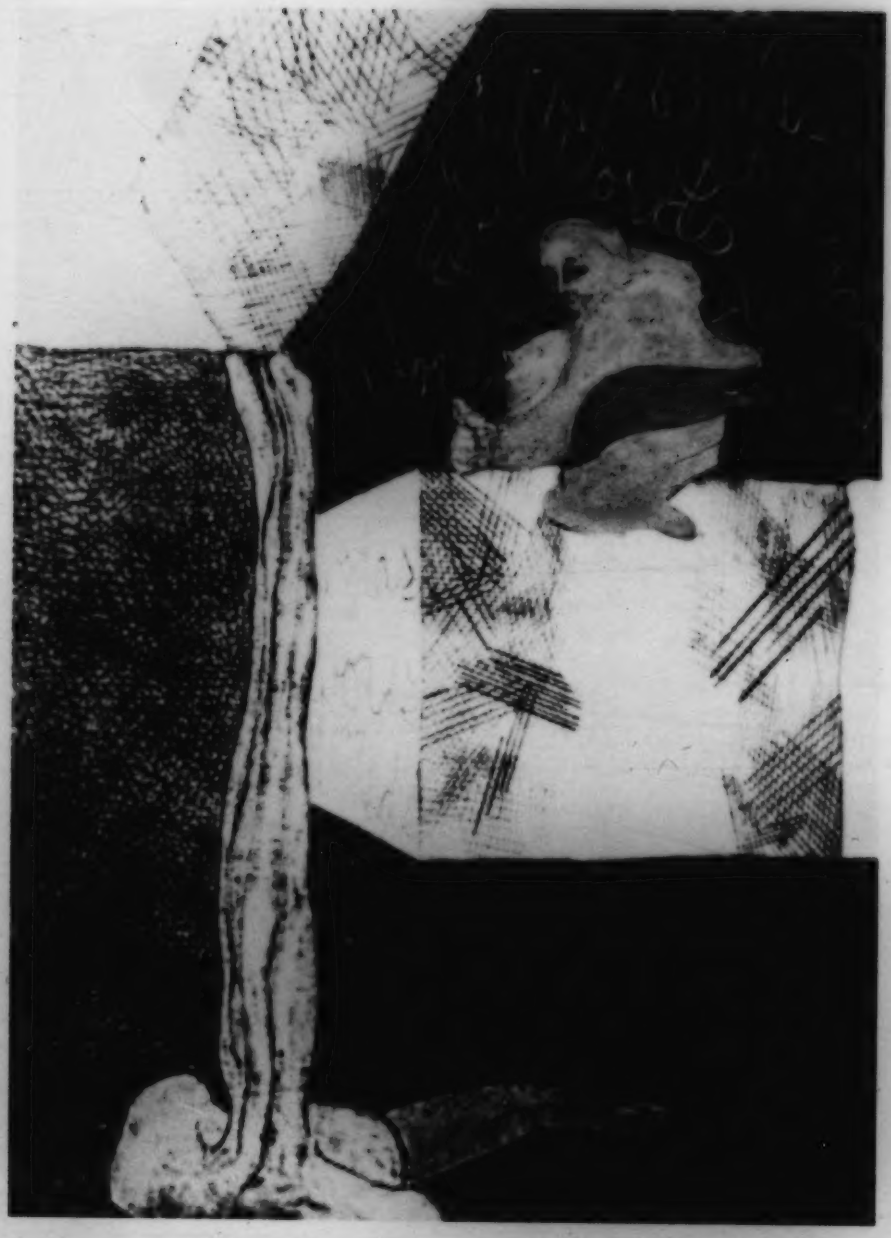
42 Marcia Isaacson, ANN, ANN WITH FRIENDS

45 June Sturrock, THE READING OF THE WILL

47 Shirley Thiele, UNTITLED (DETAIL)

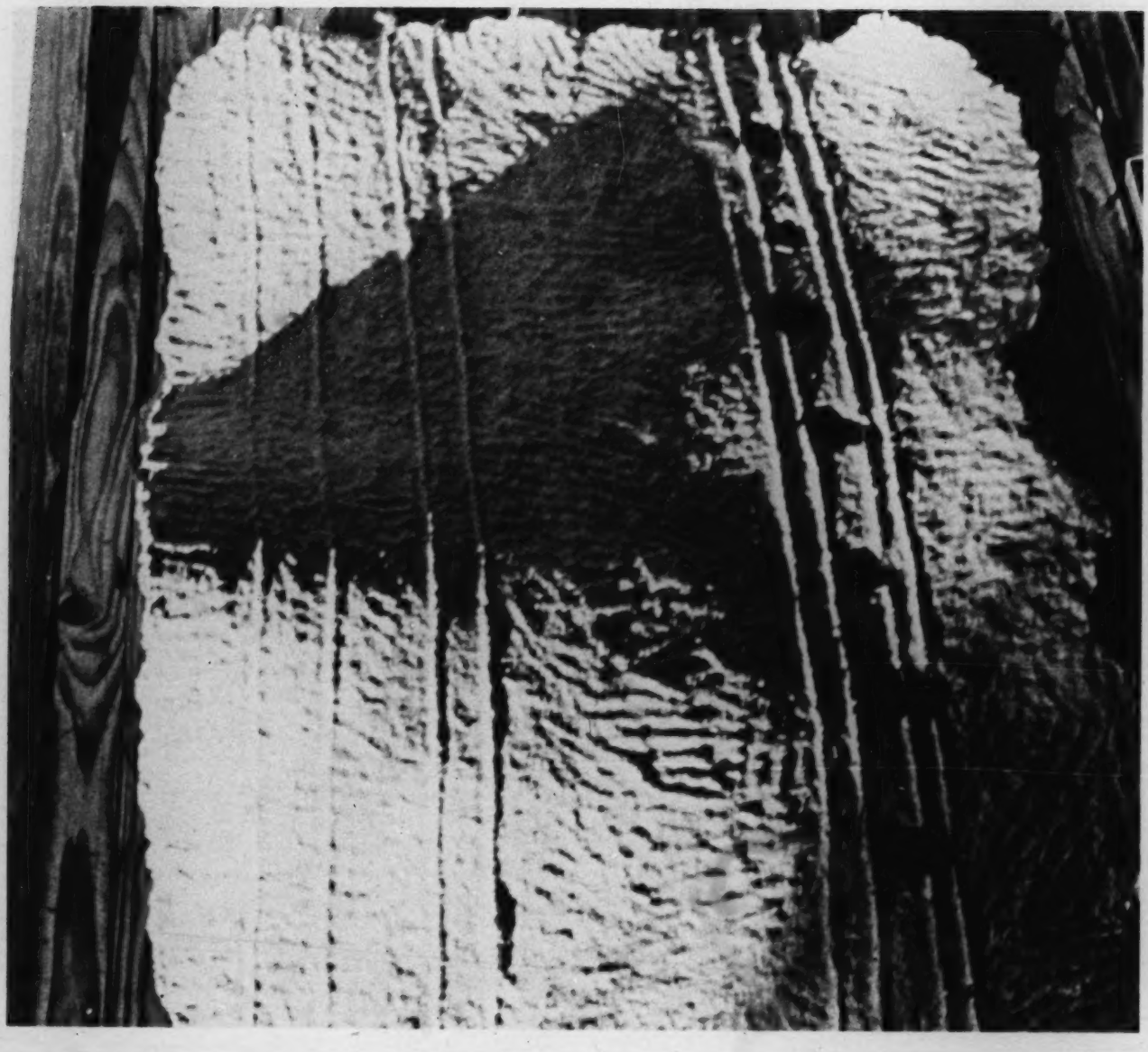
49 Nancy Ward, ROUND PORTRAIT

52 Jean Welch, MANDALA II

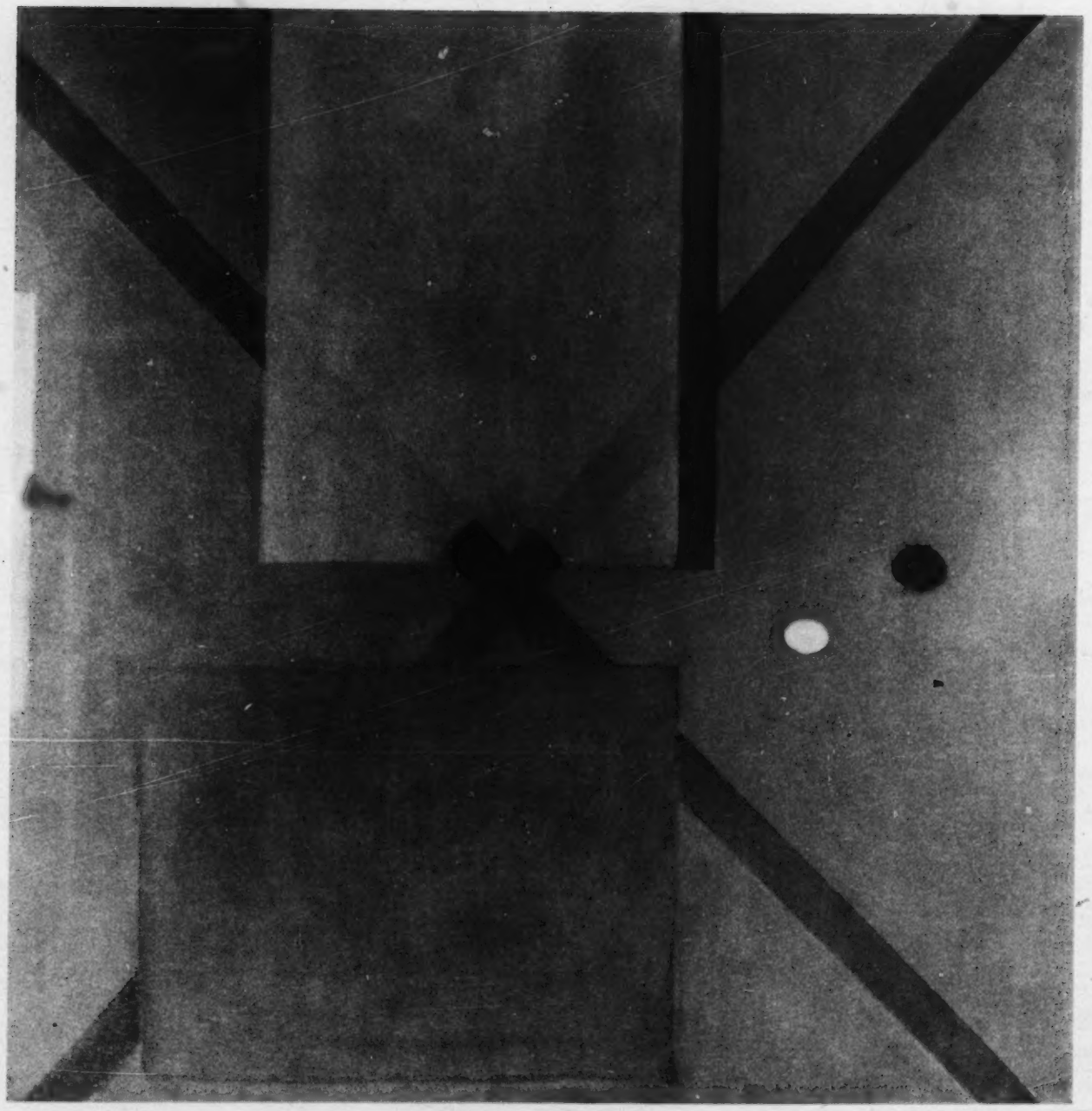


58 Jean McGrail, WORDS, WORDS, WORDS...

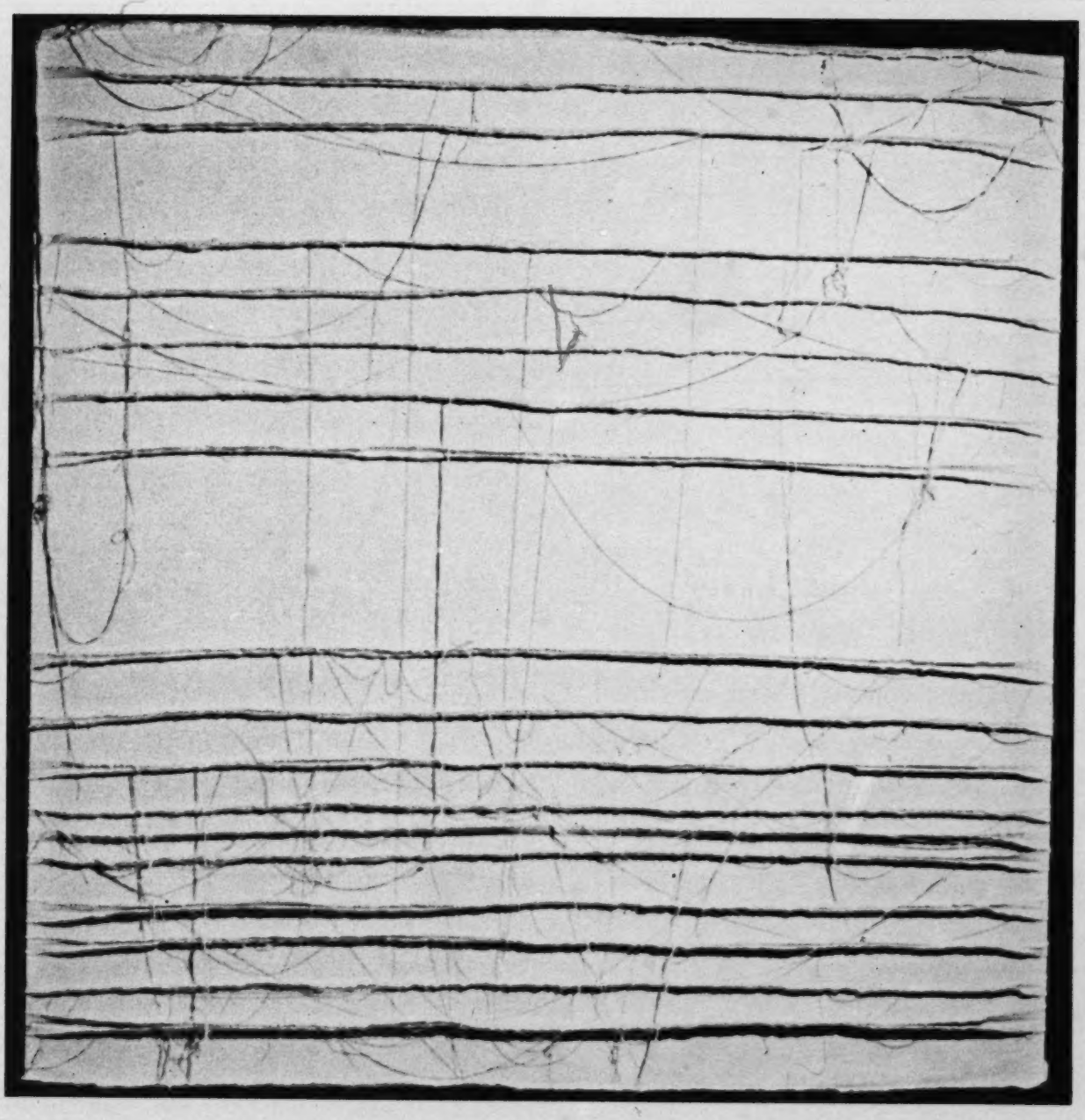
59 Maxine Shattuck, CORRIDA



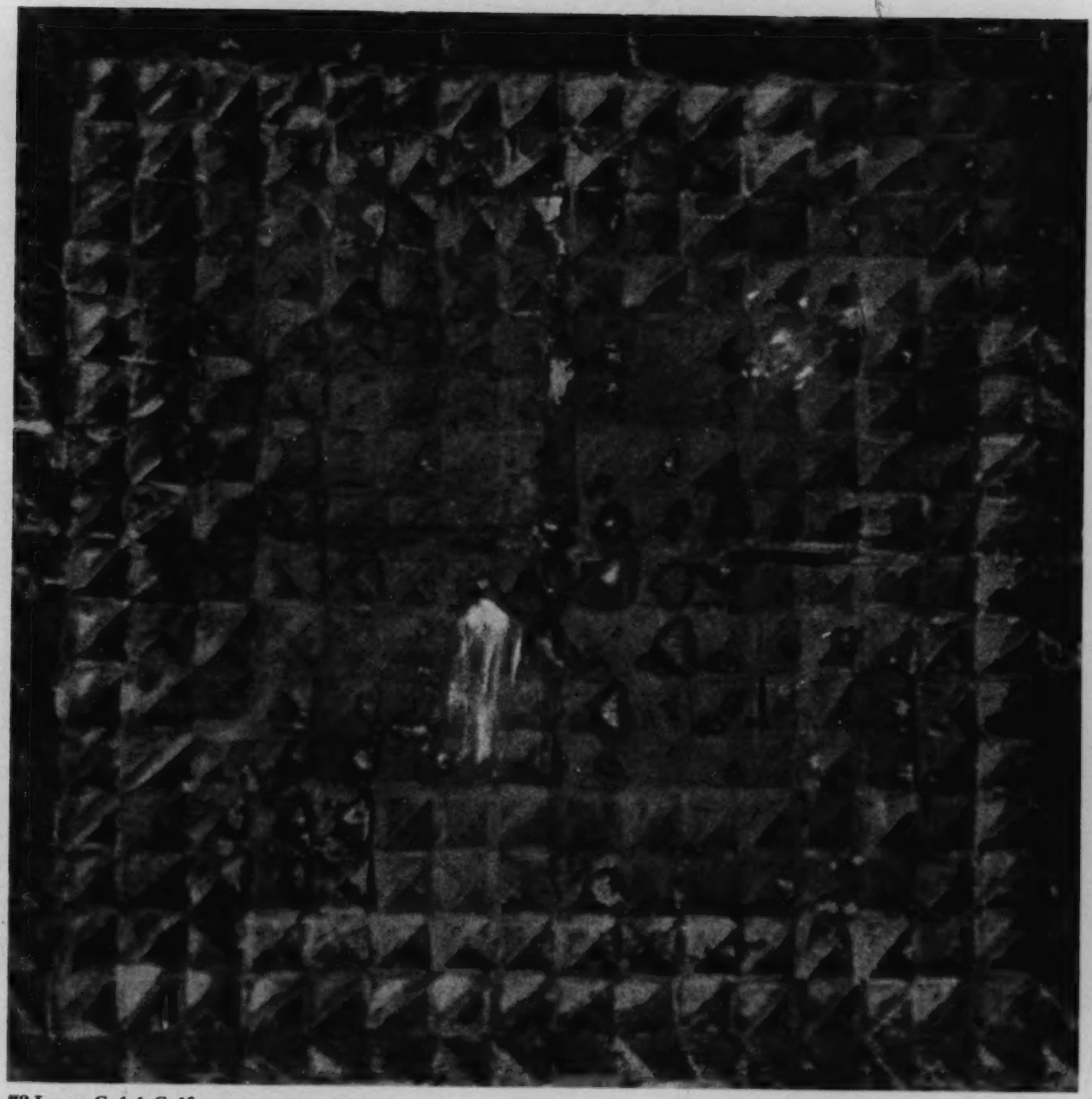
66 Cheley Beckman, PULPHOLES II



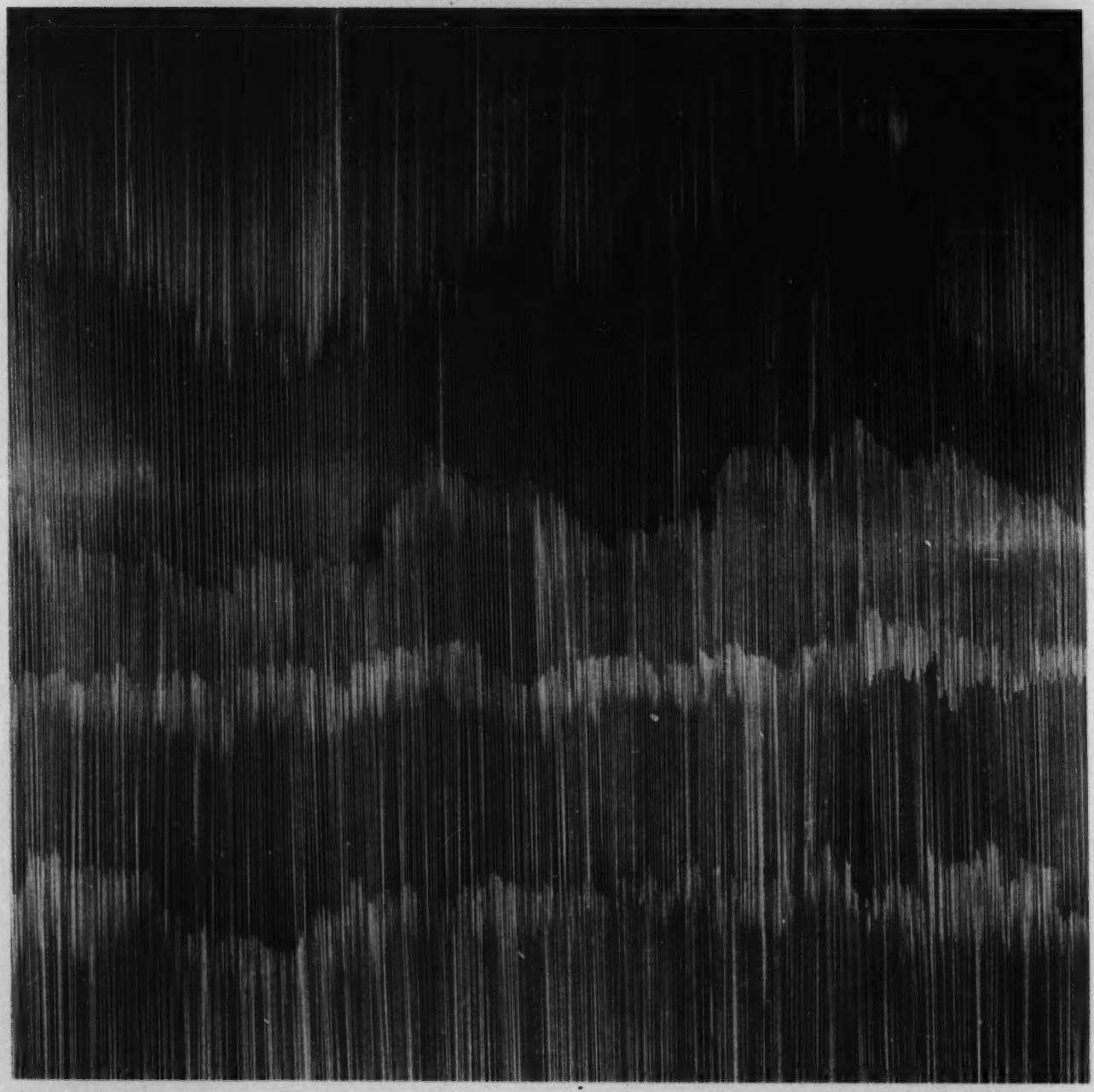
70 Elenora Chambers, SPHERES



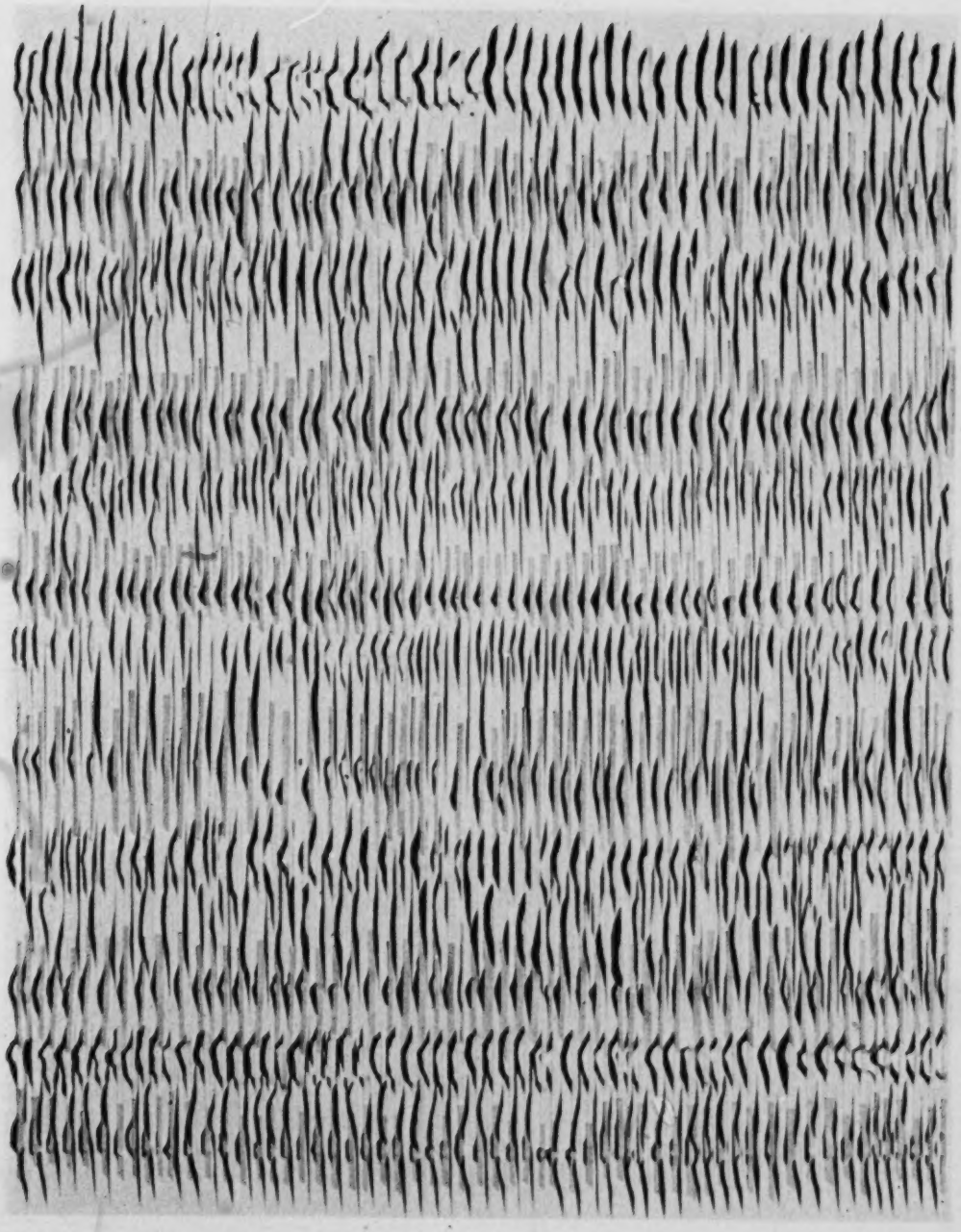
71 Barbara Farrell, LETTER TO A FRIEND



73 Lynne Golob Gelfman, UNTITLED BLUE 12

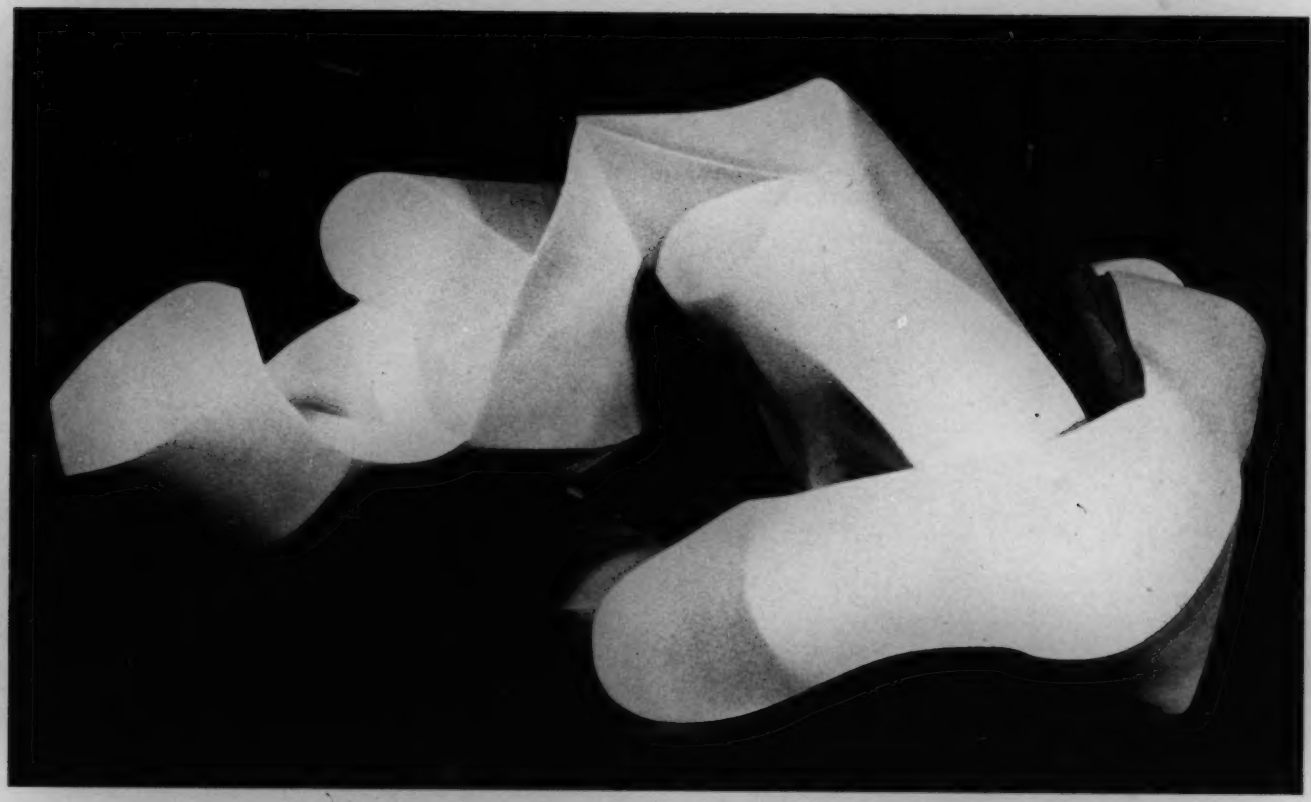


77 Mary Henderson, SAR 1050



90 Ruth Romoser, CUT UP I

97 Fonchen Lord, FOLDED TOTEM #1

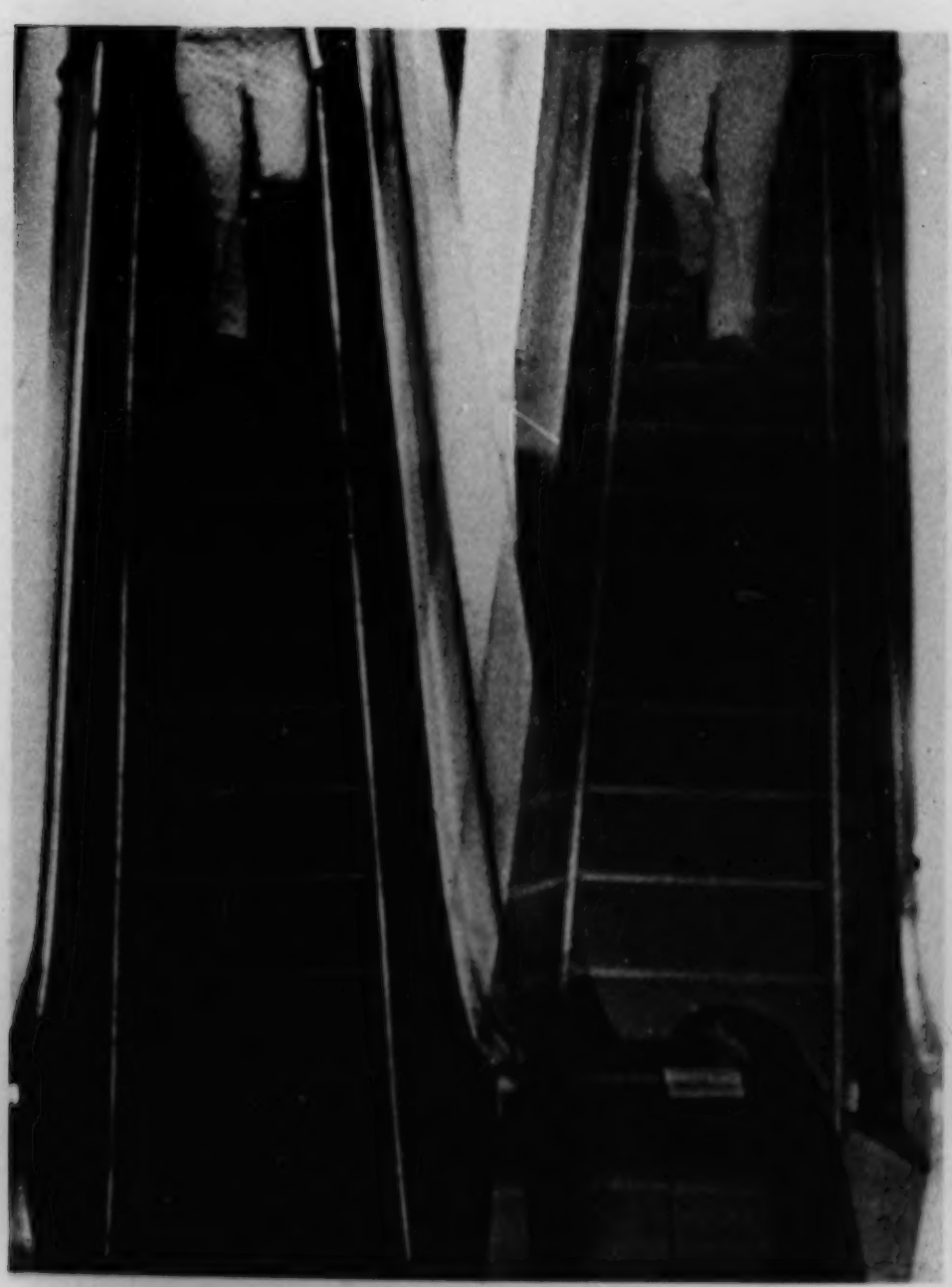


101 Freda Tschumy, GREAT WAVE

103 Olympia Zacchini, IN THE SAND

105 Suzanne Camp Crosby, SELF PORTRAIT WITH HAT

108 Gretchen Ebersol, CEDAR

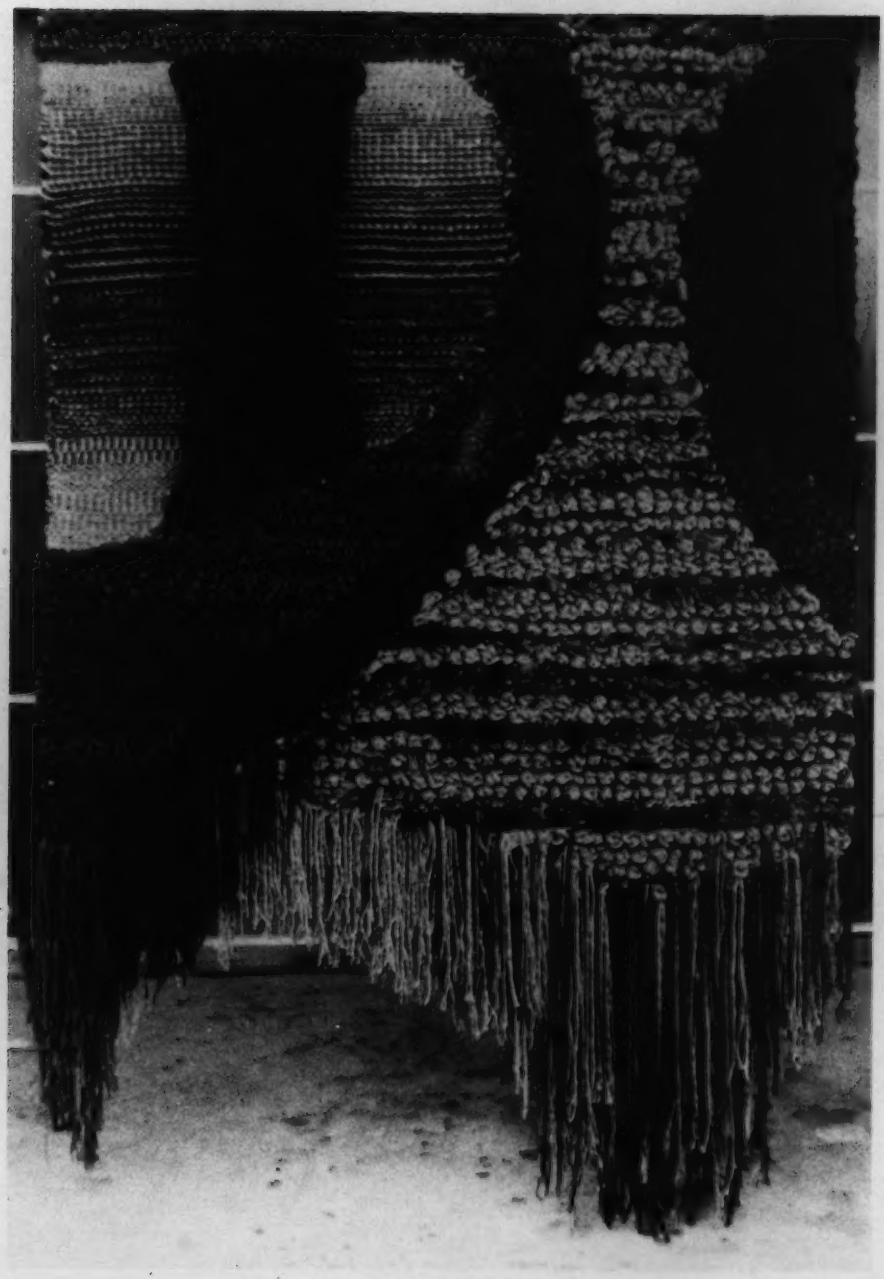


111 Klara Farkas, NO WORDS

113 Leslie Harris, WINTER IN NEW YORK

117 Shirley Musgrave, HANGING SAUSAGES

119 Abigail Perlmutter, PARROTS



121 Irene Batt, STUDY IN HELIOTROPE

124 Chili (Emerman) Clark, REFLECTIONS

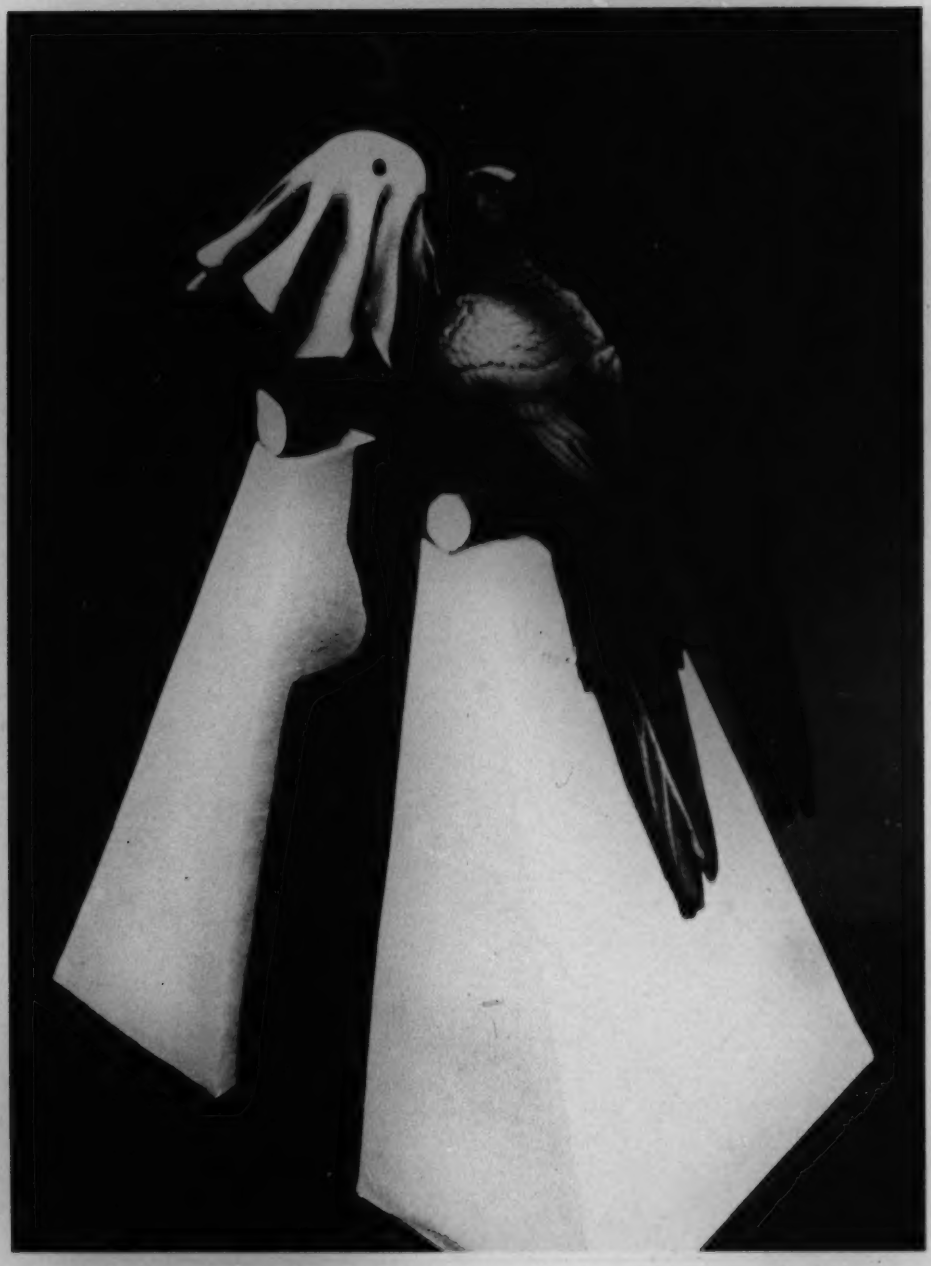
126 Masumi Hayashi Keesey, DEAN POSTCARDS

130 Margaret M. Pelton, UTICA KNOTLESS NETTING

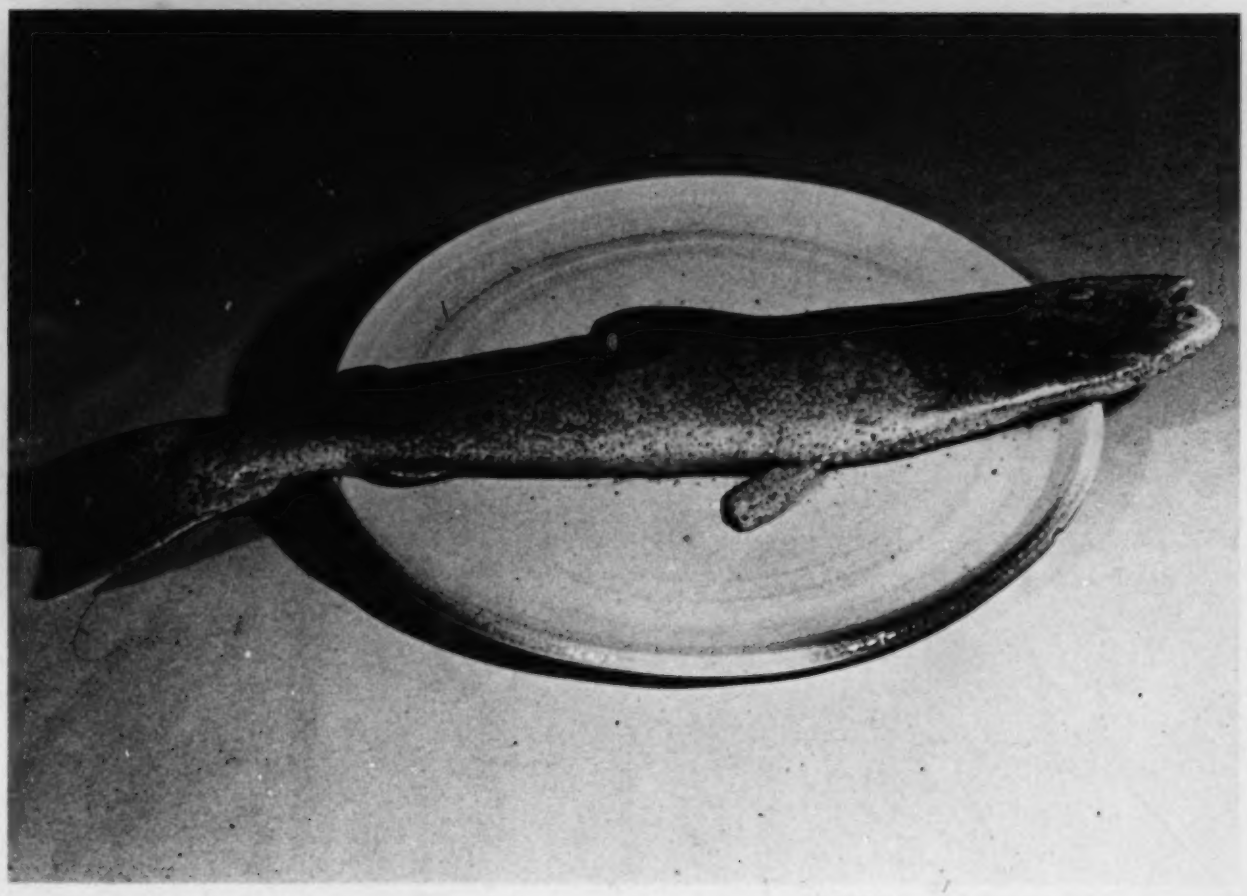
134 Ann Sams, MARIE & BETTY

139 Kathrun Siegel, FETISH JAR

141 Helen Bennett, ALICE IN WONDERLAND



147 Joanne Hayakawa, FLORIDA ITEM #4



149 Helen Phillips, FISH IN PLATE

Burdines
Florida